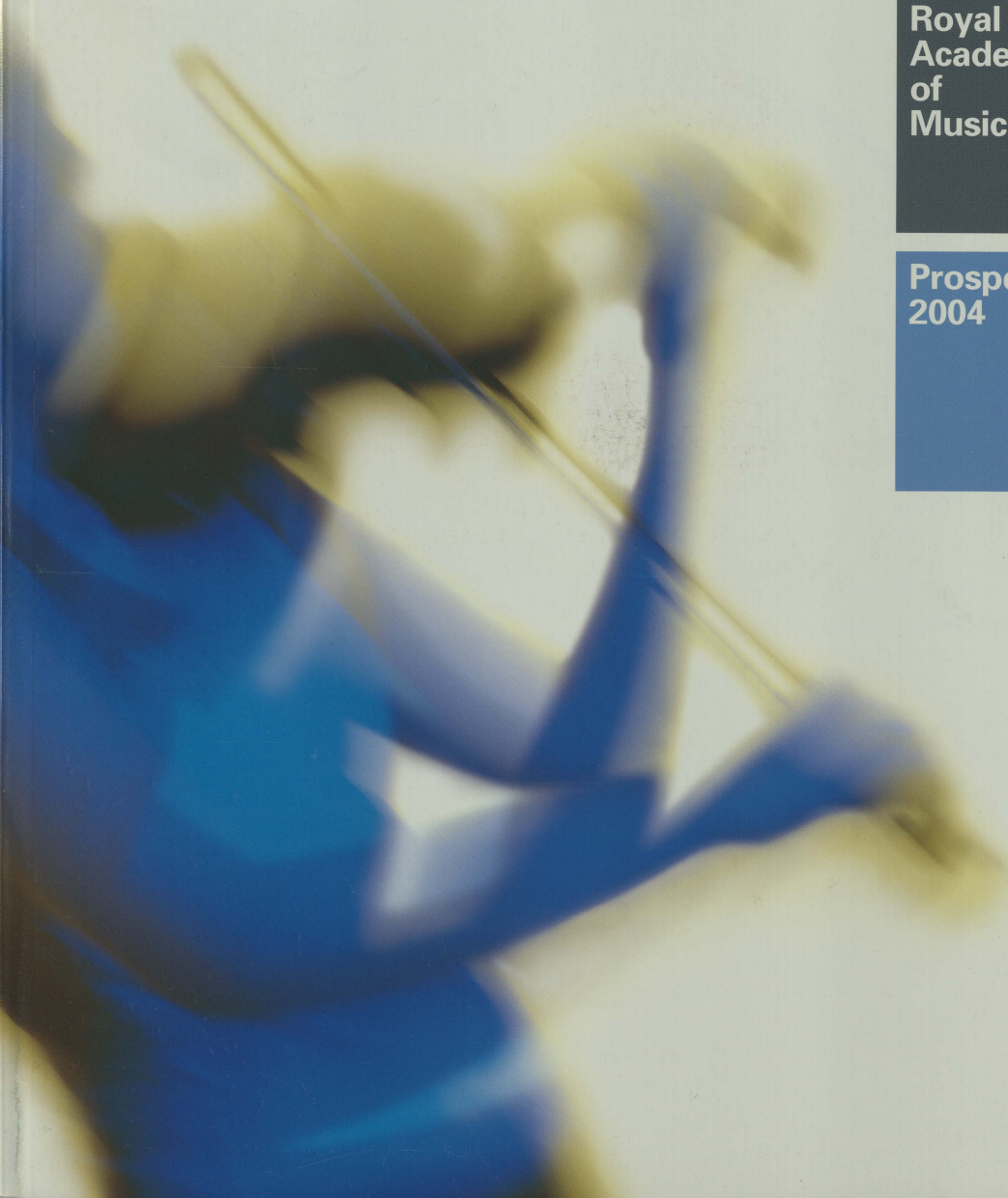




Royal
Academy
of
Music

Prospectus
2004

Welcome

Principal

Professor Curtis Price

AM, PhD, Hon RAM, FKC, FRNCM

'This was easily the most enjoyable and most satisfying live performance I've seen from Elton John... the Orchestra of and Choir of the Royal Academy of Music added drama, depth and sheer spectacle to this sumptuous show'

Daily Telegraph, Dec. 2002

Since 1822, the Royal Academy of Music has produced generations of leading soloists, chamber and orchestral musicians, conductors, singers and composers—versatile and resourceful professionals working at the highest international levels.

However, we have no intention of resting on our laurels: outstanding new teachers are regularly recruited; the curriculum is constantly reviewed and updated, new programmes introduced and the latest technology applied; we try to react quickly to—and to anticipate—changes in the profession. Our facilities have been greatly enhanced since 2001: we have opened the custom-built David Josefowitz Recital Hall (pictured behind me here) and new rehearsal and teaching rooms in York Gate; we have refurbished the Sir Jack Lyons Theatre; and the York Gate Collections, display some of

our finest instruments as well as providing a centre for research activities.

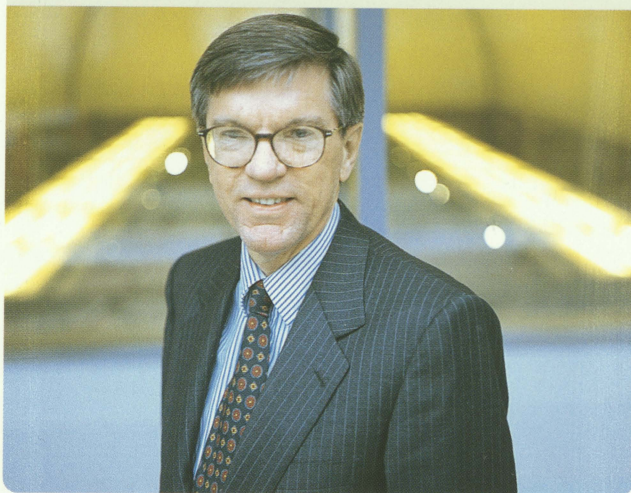
The Academy is a cosmopolitan place, proud of its traditions and proud of its unique atmosphere which is not only warm and welcoming but buzzing with excitement. It is a very happy place in which one studies the whole art of music whilst preparing for the rigours of the profession.

Many prospective students will be faced with choices: university or conservatoire? Which conservatoire? London or elsewhere? I urge you to attend the Academy Open Days, arrange consultation lessons with our professors, talk to current students, get the feel of the place. The Academy, which is already highly cosmopolitan and thoroughly international in both its teaching staff and student body, is committed to recruiting musicians from the

widest possible background and range of interests. We have tried very hard to ensure that this Prospectus accurately reflects what happens at the Academy, but please do come and see for yourself. You will be very welcome.

Professor Curtis Price

Studied at Southern Illinois and Harvard Universities. Taught at King's College London from 1981, latterly as Head of Department, when he established the Centre for Advanced Performance Studies jointly with the Academy. Principal of the Academy since 1995, and University of London Professor since 2000. A leading authority on the music of Henry Purcell, publications also include studies of English and Italian music and opera. President of the Royal Musical Association, 1999–2002; Trustee of Musica Britannica and the Handel House Museum; Trustee of the National Sound Archive.



President of the
Royal Academy of Music
Her Royal Highness
The Duchess of Gloucester
GCVO, Hon FRAM



Contents

Frequently Asked Questions/Facilities	02/03
Living and Studying in London/Performance Opportunities/Student Support	04/05
Recordings/Concerts	06/07
Royal Academy Opera	08/09
Vocal Studies	10/11
Choral Direction and Church Music	12/13
Piano and Piano Accompaniment	14/15
Classical Accordion and Organ	16/17
Composition and Contemporary Music	18/19
Strings: Violin; Viola; Cello and Double Bass	20/21
Strings: Harp and Classical Guitar	22/23
Woodwind	24/25
Brass	26/27
Timpani and Percussion	28/29
Conducting	30/31
Musical Theatre	32/33
Jazz	34/35
Media and Applied Music	36/37
Historical Performance	38/39
Academic Studies	40/41
Postgraduate Programmes: Introduction/Research Degrees	42/43
Postgraduate Diploma and MMus in Performance/MMus in Composition	44/45
Undergraduate Programme (BMus) and special one-year programmes	46/47
Application Procedure/Entry Qualifications	48/49
Fees/Your Audition	50/51
Governing Body, Staff, President and Patrons/How to Find Us	52/53

Living and Studying in London



London is an exciting and inspiring capital city in which to live and work. As one of the most cosmopolitan cities in the world, it offers an unrivalled range of cultural and leisure activities. There is always something to do and somewhere to go—whatever your tastes.

Photograph above: the Academy's building and the Duke's Hall, centrally located on Marylebone Road. The David Josefowitz Recital Hall and 1–5 York Gate are alongside.

04/05

Music

London is widely acknowledged to be the musical capital of the world. The Academy is right in the heart of the city, within easy reach of many famous venues. The Wigmore Hall, only a few minutes' walk from the Academy, has for generations been one of the most highly-regarded international venues for eminent recitalists.

London has five resident symphony orchestras, all of which perform regularly during term-time. The Academy has particularly strong links with the Philharmonia and London Symphony Orchestra as well as with the Orchestra of the Age of Enlightenment and the London Sinfonietta.

London is a recognised centre for experimental jazz. The city's dynamic club scene is renowned.

Entertainment and the arts

London is a major international centre for all cultural activities.

The Tate, the new Tate Modern Gallery at Bankside Power Station and the National Gallery are envied the world over. There are 300 museums in London, offering everything from the wealth of international artefacts in the British Museum to the latest interactive experience. Admission to the main collections of all London's major museums and galleries is free.

London has over 100 theatres. The famous West End musicals are joined by numerous plays and new drama. Leicester Square is the centre of commercial British cinema, and London's thriving circuit of 'art' cinema includes the National Film Theatre on the South Bank.

Performance Opportunities

While studying at the Academy, students enjoy a range of external performance opportunities to help prepare for the demands of professional life, including international tours and concerts and recitals at major London venues such as the Royal Festival Hall and the Royal Opera House. Details about the diverse concerts promoted by the Academy appear on p.06/07.

External bookings

In addition, the Academy secures many additional bookings for students to give them the opportunity to gain work experience outside the Academy, thus learning to adopt a professional way of handling and administering paid engagements. These may include performances in concert and recital and opportunities, open to everyone, to earn money playing at functions.

Academy by selecting the Concert Presentation or Concert Project options.

Competitions

The Academy encourages students to participate in competitions, giving opportunities to learn new repertoire as well as to gain experience performing to a critical audience and to the public.

Student Exchanges

The Academy offers a wide range of opportunities for overseas exchanges for both undergraduate and postgraduate students for periods of three months to one academic year. Information can be obtained from the Registry.

Music and Community

As part of its strategy in Widening Participation, the Academy is committed to a number of schemes embracing community projects which include outreach 'roadshows'. All undergraduate students take the Music and Community course, which provides experience in diverse musical contexts. Postgraduates can contribute to life outside the

'infectious energy, hard-hitting rhythm section and open and articulate guitar soloing'

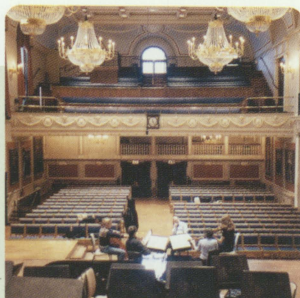
Guardian, April 2000
on the Academy's winners of the Perrier young jazz award

Living and Studying in London Performance Opportunities Student Support

Parks and history

Few cities can boast as many public spaces as London. The Academy is situated next to the famous Regent's Park, home of London Zoo and acres of beautiful gardens. Green Park, St James's Park and Hyde Park are also very central, and there are many other open areas further out.

London's historical buildings are too numerous to list. The most famous of London's historic churches is Wren's masterpiece, St Paul's Cathedral. Many of the fascinating churches in the financial heartland of the City host regular concerts. Cemeteries in London provide a Who's Who to London's past. The London Eye, towering 450 feet above the Thames, has quickly become a London landmark for the 21st century.



Accommodation

The Academy has access to a wide range of accommodation, including halls of residence in the University of London.

Travelling further afield

Trains and coaches travel direct from London to most of Britain's major cities and to many areas of spectacular natural beauty. Paris and Brussels are only a few hours away via the channel tunnel, and London is amongst the world's best-served cities by air, with regular flights to every popular international destination.

Sport and shopping

London is the home to Wimbledon, Lords and the Oval cricket grounds, the English national rugby stadium Twickenham and several Premier League football clubs. The Academy has its own football team, and students have access to many more sporting facilities through the University of London, so there are plenty of opportunities to take part in your preferred sport.

If you're into shopping you certainly won't be disappointed. From historic shopping areas

to the most modern designer stores, Oxford Street, Knightsbridge, Covent Garden and the alternative Camden Lock, London has something for everyone.

London on a budget

Many students at the Academy are on a tight budget, but there are plenty of activities in London which are free or inexpensive. Most museums and galleries offer free admission. Lunchtime concerts are often free, as of course are the famous street entertainers of Covent Garden. Many theatres and cinemas offer student standby tickets at half-price or less. The Academy is occasionally offered reduced-price tickets for concerts at the major venues.

Many restaurants offer special deals on particular nights or at less busy times of day, and pubs and bars often advertise cheaper 'happy hours'.

Student Support

Students' Union

As well as welfare services and international representation, RAMSU runs a variety of societies, including Tai Chi, Christian Union, yoga and football. Regular meetings are held to ensure that students' opinions are understood and acted upon, and students are represented on all academic policy committees.

Social activities are an essential part of Academy life. Events include a Rag Week, termly balls, themed parties, freshers' week, karaoke and games nights. RAMSU is run in close liaison with the University of London Union, giving Academy students access to its wide range of facilities.

Financial Assistance

The Academy is able to assist some students towards the costs of their fees and living expenses. See p.50/51.

International Students

The Academy offers an 'acclimatisation' course to international students in the weeks before the beginning of the academic year, including a thorough introduction to the Academy and London life. English Language courses are compulsory for students who are judged to require them in addition to their programme of study. The innovative one-year foundation programme offers an intensive English Language course together with musical tuition; see p.47. A handbook for international students is available from the Registry, and the International Students Officer is pleased to give advice.

Careers Advice

Specific careers advice complements the broad-ranging career preparation which is integrated into programmes of study.

Long-term Health

Lessons in Alexander Technique are recognised as helping to prevent problems in the future—students can apply for a course of weekly individual lessons with professional instructors, and small group sessions are available for those who have taken classes in the past. The Academy also works with a broad range of medical specialists and has close links with excellent hospitals.

Counselling

A fully-integrated pastoral team is led by the Counsellor. The Academy also has a designated Chaplain.

Special Needs

The Academy's Disability Advisor provides a confidential service to applicants and students on matters relating to dyslexia, mental health and other special needs.

Recordings

Working in the recording industry is increasingly central to the careers of many performers. The Academy's excellent recording facilities are available for producing demo tapes, and the Business for Musicians module of the BMus programme includes training on making and promoting a CD.

In addition, the Academy has an expanding catalogue of high-quality CDs featuring student performances. The *raison d'être* for making CDs at the Academy is threefold:

- > to provide valuable studio experience for our students
- > to record music which reflects the range and quality of the Academy's musical activity across many disciplines

'To work with the students at the Academy is an important matter. It keeps older musicians in touch with the practising professionals. Energy and experience can together explore the endless possibilities of music-making'

Sir Colin Davis

- > to produce challenging, committed and discerning interpretations of interesting repertoire—something which young, talented people often respond to spectacularly well.

Please take a few minutes to listen to the CD sampler which is attached to this Prospectus. If you want to know what really goes on at the Academy, it will give you the best possible idea of the range of performance opportunities and standards.

Classical CDs

Academy recordings are regularly broadcast by BBC Radio 3, Classic FM and the BBC World Service, and selected discs are distributed world-wide by Cantoris Records. Selected discs are available for sale to the public, with all proceeds used to fund future recordings—please visit www.ram.ac.uk to hear extracts from Academy discs and for full details on our catalogue of recordings, including prices.

Our première recording of Handel's *Gloria* with Emma Kirkby, Laurence Cummings and the Academy's Baroque Orchestra (BIS CD-1235) shot up the classical charts on its release in June 2001.

Press comments on our classical CDs appear throughout this Prospectus.

06/07

Concerts

The Academy's busy schedule of chamber music, ensembles and orchestras is administrated by the Concerts Department.

Concerts Manager:
Nicola Mutton BA
Concerts Administrator:
Philip Boughton BMus
Orchestral Assistant:
Liz Williams BMus
Concerts Assistant:
Hannah Jackson BMus

The Academy's orchestral programme prepares students for an increasingly demanding and rapidly-changing profession.

First-year undergraduate string players take part in String Orchestra. Wind, brass and percussion first-year students participate in a series of weekly classes to introduce them to some of the staples of the orchestral repertoire. From second year onwards, students progress to the Concert Orchestra, which performs lunchtime concerts with distinguished guest conductors to large and appreciative local audiences, concentrating on standard orchestral repertoire. Students who are interested in historical performance may elect to join the Modern Instrument Baroque Orchestra, a small chamber orchestra which introduces period style.

The Period Instrument Baroque Orchestra has become firmly established, giving regular concerts and masterclasses under the direction of visiting baroque specialists. The Studio Orchestra has recently been launched to offer students live session experience directed by an experienced professional session musician.

Intensive 'orchestral project weeks' take place several times a term. The Academy regularly welcomes eminent conductors for concerts and workshops with the Symphony Orchestra, Sinfonia (sponsored by 3i PLC), Manson Ensemble (contemporary music) and Opera Orchestra. Rehearsals are frequently coached by principal players from London's professional orchestras. Valuable partnership schemes with the Philharmonia and London Symphony Orchestra

enable students to take part in rehearsals and concerts, leading regularly to work as 'extras' and often to auditions for full-time appointments. There is also a strong relationship with the European Union Youth Orchestra, of which Academy students form a substantial contingent.

As orchestral opportunities become less and less predictable, students are encouraged to become versatile and experienced chamber musicians. Siegmund Nissel of the Amadeus Quartet, the Albeni String Quartet, principals from the London Sinfonietta and many other eminent musicians provide specialist coaching. Performances by chamber groups form an integral daily part of the Academy's lunchtime and early evening concert programme. Students are also invited to perform



Photographs above:
Sir Elton John with the RAM
Symphony Orchestra at the
Royal Opera House.

Forthcoming releases include:

- > A disc of classic works for wind ensemble, including music by Strauss, Mozart and Beethoven

> A tribute to the legendary horn player Dennis Brain, who studied and taught at the Academy and whose instrument is displayed in the York Gate Collections

> Music by Sir Harrison Birtwistle, including the world première recording of 17 Tate Riffs



Jazz CDs

Since 1993, the Jazz department have produced annual CDs of student originals.

'Simply splendid'
Tony Hopkins, Daily Telegraph

'Shows off their considerable talents... a terrific achievement'
Jazz UK

'The writing, ensemble work, improvisations, and recorded sound are all top-flight'
David Franklin, Jazz Times

'Vast and varied—any particularisation over individual talents seems superfluous. Sufficient to acknowledge the sky-high standards attained'
Ken Rattenbury, Crescendo

specific works in themed series, high profile 'free on Friday' concerts and annual composer festivals (in 2004 featuring Luciano Berio, presented in association with the Royal Festival Hall).

Larger ensembles include brass ensembles of every size and the Royal Academy Soloists, sponsored by The British Land Company PLC. The Soloists, an elite string ensemble of fourteen players, perform with their dynamic director Clio Gould. Since their Wigmore Hall début in 2000 they have performed at the Queen Elizabeth Hall and at festivals all over the UK. Brass ensembles combine chamber and brass band repertoire. The RAM Brass Soloists, a ten-piece ensemble launched in 2001, perform concerts inside and outside the Academy and tour internationally.

The Teachers International Chair of Conducting and Orchestral Studies

Sir Colin Davis CBE, Hon RAM
Chief Guest Conductor
Professor Lutz Köhler Hon RAM

Orchestral coaching from leading session players, freelance musicians and principals at the London Symphony Orchestra, the Philharmonia, the Orchestra of the Royal Opera House, the Royal Philharmonic Orchestra and other major orchestras.

Specialist contemporary music coaching from London Sinfonietta principals.

Chamber music coaching from Siegmund Nissel, the Alberni String Quartet, the Jerusalem Quartet, Martin Outram of the Maggini Quartet, pianist Michael Dussek and many other teaching staff listed throughout this Prospectus.

2002–2003 Highlights

- > Sir Elton John gala concert at the Royal Opera House with the Symphony Orchestra, broadcast by BBC television
- > Becket Ensemble and Symphony Orchestra performances at Spitalfields Festival with Sir Roger Norrington and Thierry Fischer
- > Composition and performance projects with London Sinfonietta, concluding in a performance at the Queen Elizabeth Hall and the world première of *LamenTate* by Arvo Pärt at the Tate Modern
- > Concert at the BBC Proms with Period Instrument Baroque Orchestra, the Academy of Ancient Music and English Concert
- > Coaching and performances with the Jerusalem String Quartet
- > Conclusion of Sir Colin Davis' Sibelius cycle with the Concert Orchestra
- > *L'Incoronazione di Poppea* with period instruments for Royal Academy Opera
- > Janacek's *The Cunning Little Vixen* with Royal Academy Opera, Sir Charles Mackerras and Alexander Briger
- > Royal Academy Soloists performance at Hampstead & Highgate Festival
- > Performance workshops with Sir Peter Maxwell Davies and Poul Ruders
- > Series of lunchtime concerts at University of London's Senate House and Norfolk & Norwich Festival
- > Brahms & Friends—a major chamber music series
- > Recordings of wind classics by Mozart, Beethoven and Strauss, and contemporary music by Sir Harrison Birtwistle and others
- > RAM Brass Soloists concerts in London and Bury St Edmunds

Director of Opera
Iain Ledingham MA, FRAM, FRCO

Royal Academy
Opera Administrator:
Helen O'Driscoll
Vocal Faculty and
Opera Co-ordinator:
Chris Loake
Telephone 020 7873 7383
Email opera@ram.ac.uk

08/09



'hugely courageous end-of-term show... superbly placed and poised vocal ensemble and orchestral playing... even the most teasing visual indulgence — and there's plenty — cannot distract from three particularly outstanding performances'

The Times, July 2002,
on *Falstaff*

Royal Academy Opera

'It was as deeply touching an *Enfant* as any I've heard, and I loved it.'

Financial Times, February 2002

Iain Ledingham MA, FRAM, FRCO

Organ Scholar at Queen's College, Cambridge from 1976–9 and studied piano, harpsichord and conducting at the Academy. He joined Glyndebourne Festival Opera and has worked extensively as an accompanist for singers and instrumentalists, broadcasting many times on BBC Radio 3. He is also an experienced choral and orchestral conductor and is Artistic Director of the Amersham Festival of Music. As either continuo player or choir trainer he has worked with leading conductors. Coach at the Academy for 15 years he has also been a guest teacher at the Hochschule der Künste in Berlin. Runs an annual summer school in Italy for Academy singers. Director of Opera since 2000.

Photo location:
the newly refurbished
Sir Jack Lyons Theatre.

The Course

Royal Academy Opera is a specialist and intensive postgraduate course for those with the potential and aspirations to succeed as principals at the highest international standard. The concept of the human body being the singer's instrument is fundamental; physical fitness, agility, stage technique, communication and vocal skills, together with a broad repertoire, are all prerequisites of today's opera singers. Classes in bodywork and movement, stage technique, the mainstream European languages, singing lessons and vocal coaching form an integral part of the weekly training schedule.

The two annual productions are directed by highly-experienced professional conductors with Academy orchestras. In recent years, students have enjoyed the inspiring leadership of Sir Colin Davis and John Copley in

the operas of the Mozart/da Ponte trilogy. Since 2001, distinguished visiting directors have included Anna Sweeny, Robert Chevara and William Relton. Chosen operas and excerpts are drawn from a wide range of traditions, repertoire and styles, with a strong commitment to contemporary music and historically-aware performances.

Rôle experience is central to the programme. In addition to each year's two productions, students will have the opportunity to study, in-depth, at least two rôles through individual music and language coaching. Excerpts from chosen rôles will be presented in a series of opera tableaux. Close communication between staff from all areas of vocal and operatic training is considered to be of the highest importance, to balance the course's



Sarah Tynan: Soprano

(pictured above as 'Fire' in *L'enfant et les sortilèges*)
 'I came here for the wide variety of teaching on offer—the coaching on musicianship, acting and movement, as well as on technique, is crucial to my development.

As well as Academy opera productions, which have included working with Sir Colin Davis, I've performed the Governess in *The Turn of the Screw* on a tour to Russia, I've been Janacek's Vixen for Opera East, and I've even

appeared in G&S. On the concert platform, I've chosen to perform programmes of Debussy and Wolf—it's certainly varied here!



demands with each student's individual development.

Any opera programme should be receptive to the changing profession. Hence, the Academy has forged close connections with Glyndebourne Festival Opera, the Royal Opera House Covent Garden, English National Opera, Welsh National Opera and British Youth Opera. After two years with Royal Academy Opera, students should be well-equipped to make the most of their opportunities in what is a fiercely competitive environment.

- 2002–2003 Highlights**
- > *L'Incoronazione di Poppea* with period instruments
 - > *The Cunning Little Vixen*, conducted by Sir Charles Mackerras and Alexander Briger
 - > Staged performances of varied opera tableaux

Your Audition

Candidates should prepare four contrasting operatic arias in a variety of languages, one of which must be sung in English or English translation.

In addition to the course-specific requirements above, 45 minutes before the allotted audition time candidates will be provided with four texts—one in each of Italian, English, French and German. Each candidate will be required to prepare and read the English text and one other of their choice.

Candidates will also be given a Quick Study (in English) which they will be required to sing after they have performed their chosen pieces in the audition.

See p.50 for general details.

The Teachers

Visiting Professor of Opera

Robert Tear CBE, MA, Hon RAM, FRCM, FRSA, Hon Fellow of King's College, Cambridge

Visiting Professors

John Mark Ainsley Hon RAM
 Barbara Bonney
 Nicolai Gedda Hon RAM
 Valerie Masterson CBE, Hon RAM

International Chair of Orchestral Studies

Sir Colin Davis CBE, Hon RAM

Principal Operatic Coaches

Ingrid Surgenor MBE, ARAM, FWCMD, GRSM (Welsh National Opera, Bayreuth Festival, official accompanist for Cardiff Singer of the World)
 Mary Hill MA, Hon ARAM, LRAM, ARCM (Co-ordinator of preparatory opera; Director, Abbey Opera and formerly Glyndebourne Festival Opera)

Singing Professors, Vocal Repertoire Coaches and Song Classes and Language Professors are listed under Vocal Studies, overleaf

Opera Role Coaches and Music Staff

Robert Aldwinckle
 GRSM, LRAM, Hon RAM
 Laurence Cummings MA, ARCM, FRCO (Head of Historical Performance)
 David Drummond BMus
 Gareth Hancock MA, ARAM, ARCM (Glyndebourne Festival Opera)
 Jonathan Hinden BSc, LRAM, ARCM (former head of music staff, Glyndebourne Festival Opera)
 Audrey Hyland BA (English Touring Opera, Britten-Pears School)
 Iain Ledingham MA, FRAM, FRCO
 Anthony Legge MA (Head of Music, English National Opera)
 Steven Naylor BMus, FRAM (Glyndebourne Festival Opera)
 Jonathan Papp ARAM, GRSM (Royal Opera House Covent Garden, Britten-Pears School)
 Michael Pollock (Welsh National Opera)
 Dominic Wheeler BA, ARCO, ARCM (English National Opera, Opera North, Glyndebourne Festival Opera)

Head of Vocal Studies
Mark Wildman FRAM, FRSA

Vocal Faculty and
Opera Co-ordinator:
Chris Loake
Telephone 020 7873 7444
Email voice@ram.ac.uk

10/11



Recent Student Prize-Winners

Kathleen Ferrier Award ('96, '98, '00, '01), Royal Over-Seas League Awards ('98-'01), BBC Singer of the Year ('00), Great Elm Award ('94-'01), Emmy Destinn Award for Young Singers ('00), Richard Tauber Prize ('98), National Mozart Competition ('98), and more.

Vocal Studies

'Ms Ryan carried off the first movement's semi-quavers with almost arrogant ease and astonishing breath control... a rich and accurate soprano, with a remarkable evenness of tone throughout its range'

London Evening Standard, June 2001, on the official UK première of Handel's Gloria

Mark Wildman FRAM, FRSA

Chorister in Gloucester Cathedral before studying at the Academy with Henry Cummings and Rex Stephens, and later with Rupert Bruce Lockhart. A national and international competition prizewinner, his career began as a member of BBC Singers and he subsequently performed as bass soloist in UK, Europe and USA, including Purcell Room, Wigmore Hall, BBC Proms, and at British and European festivals including the Three Choirs, Kristiansland International, Paris and City of London Festivals. Students' recent successes include prizes in the Kathleen Ferrier Award (second), Royal Over-Seas League (Gold Medal), National Mozart Competition (first) and Cardiff Singer of the World (Lieder prize). Singing teacher at the Academy since 1983 and Head of Vocal Studies since 1991.

Photo location: the Duke's Hall.

The Course

The fine traditions of the Vocal Faculty are perpetuated by a new generation of eminent teachers within a comprehensive vocal training course.

Course work in undergraduate and postgraduate vocal studies programmes is designed to impart the performance skills required for professional careers in opera and concert repertory. Apart from intensive vocal and technical study, students enjoy regular repertoire coaching, stage work, languages, song classes, speech and specialist training in historical performance and contemporary music. Also, the curriculum is enriched with masterclasses and workshops given by outstanding international performers.

Postgraduate students enter the Academy at a stage appropriate to their development and pursue a curriculum designed

for their individual needs.

The postgraduate vocal studies course includes a preparatory opera programme. Weekly individual and ensemble opera coaching and general stage work classes prepare students for staged opera scenes, directed by a professional producer. For those aiming for a career in solo concert and chamber choir work, the Academy offers a specialist recital/concert course in the later stages of postgraduate study. Students receive extra weekly individual coaching and specialist classes in oratorio, historically-aware performance and contemporary music.

The Chamber Choir performs music from all periods, reflecting the range of professional opportunities available. Students have opportunities to sing in the chorus for opera, musical theatre and oratorio performances.



William Berger: Baritone (BMus)

'You really have to work here—the quality of my fellow-students gives me plenty of motivation to keep improving. The teachers are approachable and flexible, so there's a real sense of discussion and music-making together. I've performed in Academy

concerts at the London Bach Festival and Neresheim, and given recitals of Ravel and American song. Through the Academy I've got outside work too, including concerts at the Göttingen Festival and in France, Italy, the USA, Japan and Hungary.'



The Academy has a limited number of places for prospective undergraduate singers who clearly demonstrate at audition professional potential and stamina allied to vocal, musical and intellectual maturity to withstand the rigours and demands of the BMus course.

Your Audition

In addition to the course-specific requirements listed below, 45 minutes before the allotted audition time candidates will be provided with four texts—one in each of Italian, English, French and German. Each candidate will be required to prepare and read the English text and one other of their choice. Candidates will also be given a Quick Study (in English) which they will be required to sing after they have performed their chosen pieces in the audition.

Undergraduates

Candidates should prepare three items in contrasting styles and moods, one of which must be an oratorio aria (with recitative if possible). One item should be sung in a language foreign to the singer. Candidates may be required to sing only two of the prepared works.

See p.50 for general details.

Postgraduates, including preparatory opera course with a broad-based curriculum

Candidates should prepare an operatic aria, an oratorio aria and two contrasting works of their own choice from the song repertoire. One item must be sung in English or English translation.

The Teachers Visiting Professors

John Mark Ainsley Hon RAM
Barbara Bonney
Nicolai Gedda Hon RAM
Valerie Masterson CBE, Hon RAM
Robert Tear CBE, MA, Hon RAM, FRCM, FRSA, Hon Fellow of King's College, Cambridge

Singing Professors

Noelle Barker OBE, MA, FGSM, Hon RAM
Edward Brooks FRCM, Hon FBC
Charles Brett MA, Hon RAM
Jennifer Dakin ARAM
Diane Forlano Hon RAM
Glennville Hargreaves BMus, Hon ARAM, GRSM, ARMCM, FBSM

Anne Howells ARMCM, Hon FRMCM
Julie Kennard BA, ARCM, Hon ARAM
David Lowe MA, ARCM
Penelope MacKay AGSM, Hon ARAM
Joy Mammen Hon RAM
David Maxwell-Anderson BA, MA
Ian Partridge CBE, Hon RAM, LGSM
Alison Pearce AGSM, Hon ARAM
Janet Price MMus, LRAM, ARCM, Hon ARAM
Jean Rigby FRAM
Elizabeth Ritchie ARAM, LRAM
Beatrice Unsworth Hon ARAM
Mark Wildman FRAM, FRSA

Vocal Repertoire Coaching

Timothy Barratt ARAM, GRSM, LRAM, ARCM, LTCL
Gareth Hancock MA, ARAM, ARCM
Mary Hill MA, Hon ARAM, LRAM, ARCM
Audrey Hyland BA
Iain Ledingham MA, FRAM, FRCO
Jonathan Papp ARAM, Dip RAM, GRSM
Geoffrey Pratley BMus, FRAM
Clara Taylor FRAM, FRSA

Operatic Coaches are listed under Royal Academy Opera.

Song Classes and Languages

Ludmilla Andrew BA, Hon ARAM (Russian)
Mark Bell (Stagework)
Maria Cleva (Italian)
Florence Daguerre de Hureaux Licenciée ès Lettres, LRAM (French)
Mandy Demetriou (Bodywork)
Paul Esswood Hon RAM (Baroque Aria)
Emanuela Ferrari-Osborne RSA, Hon ARAM (Italian)
Geraldine Frank BA, Hon ARAM (German Repertoire)
Penelope MacKay AGSM, Hon ARAM (French Song)
Ian Partridge CBE, Hon RAM, LGSM (Lieder and Early English Song)
Elizabeth Ritchie ARAM, LRAM (English Song)
Richard Shaw BMus, Hon ARAM (Russian Song)
Karen Rabinowitz Hon ARAM (Acting)
Jeremy Summerly MA, MMus, Hon ARAM (Choirs)

Head of Choral Direction
and Church Music

Patrick Russill

MA, Hon RAM, Hon FRCO

Telephone 020 7873 7331

Email choral.direction@ram.ac.uk

12/13



Choral Direction and Church Music

'The RAM's ensemble offers an attractive alternative to the Tallis Scholars' account... one with freshness and vitality'

Gramophone, February 2003,
on *In Gloria Dei Patris*
(Tracks 10, 14 & 15 of
attached sampler CD)

Patrick Russill

MA, Hon RAM, Hon FRCO

Organ Scholar at New College, Oxford, studying with David Lumsden and Nicholas Danby. Director of Music at the London Oratory since 1999. He has conducted in Scandinavia, Germany, Italy and Asia as well as the UK. Work as a choir trainer on DG Archiv, Hyperion, Herald and EMI labels. Executive Committee member and examiner (Choral Direction) at the Royal College of Organists. Musical Editor of *The Catholic Hymn Book* (1998). Visiting Professor of Choral Direction, Leipzig Hochschule für Musik und Theater. Head of Church Music 1987–97.

Photo location:
St. Marylebone Parish Church.

The Course

The Academy's distinctive postgraduate Choral Direction and Church Music course has been developed from its pioneering Church Music programme. Established in 1997, the two-year course embraces a comprehensive range of sacred music for concert and service plus selected secular repertoire, culminating in the award of an MMus or Diploma of Postgraduate Studies. Choral Direction is offered at undergraduate level as an optional choir-training class, not as a Principal Study.

The modern British choral tradition (both English and Latin) is taken as the practical and stylistic basis for exploration of a broad sweep of European sacred repertoire, related secular music and historically informed performance practices.

Studies include conducting and rehearsal techniques, repertoire, performance practice and interpretation, editing, and vocal technique. These are complemented by contextual studies which examine the repertoire (chant, chorale and hymn, as well as art-music) and its relationship to the liturgy.

Students observe and work with a variety of choral groups, taking advantage of the outstandingly diverse range of opportunities that London offers. There are opportunities to work with the Academy's Chamber Choir and the BBC Singers, and in addition there is a close working relationship with the adult professional and children's choirs of the London Oratory and the chapel choir of King's College London.



Steven Fox (MMus)

'Having grown up and studied in New York, I very much wanted to come to London for my postgraduate degree. I've always had a fascination with the English choral tradition, and the Academy allows us direct involvement in that tradition and in the life of

choral music in London. Here we have the chance to collaborate with student singers of the highest professional level, and we often work with and observe many of the UK's best choral conductors and ensembles.

The course also fits in well with the MMus programme at the Academy; I've chosen to write a Masters dissertation on the works of the Russian 18th-century composer Dmitri Bortniansky.'

Your Audition

Entrance auditions are held in early March 2004. Candidates rehearse a small unaccompanied choir in one specified Renaissance work and a later piece of their own choice. Candidates may be required to sight-sing and aural ability may be tested. Keyboard skills are not required. The closing date for the receipt of applications is 5th January 2004. Auditions take place in London only.

Audition requirements are available at www.ram.ac.uk or from the Registry. See p.50 for general details.

The Teachers

Julie Kennard BA, ARCM, Hon ARAM
(Vocal Technique)

David Lowe MA, ARCM
(Vocal Technique)

David Pettit MA, BMus, FRCO,
Hon ARAM (Aural Skills)

Jeremy Summerly MA, MMus,
Hon ARAM

Visiting Professor

Professor Roland Börger
(Head of Choral Direction,
Leipzig Hochschule)

Consultants

David Hill MA, Hon DMus, FRCO,
Hon FGCM

James O'Donnell MA, FRCO, Hon RAM

2002–2003 Highlights

- > Release of CD recording of Lassus and Mozart masses with historic instruments in Neresheim Abbey, southern Germany, in celebration of the 10th anniversary of collaborations between the Abbey and the Academy
- > A week-long programme at Neresheim Abbey in September 2003, including liturgical services and a concert with repertoire ranging from Hildegard of Bingen to the 21st century, including music by Academy student composers
- > Masterclasses with Peter Wright and David Hill
- > Week-long programme of classes and seminars with Visiting Professor Roland Börger (Leipzig Hochschule) on German repertoire from the 17th to 20th centuries

Head of Keyboard
Professor Christopher Elton
FRAM

Piano Department Administrator:
Rita Castle Hon ARAM
Telephone 020 7873 7395
Email keyboard@ram.ac.uk

14 / 15



Recent Student Successes

1990–2000 Highlights

3rd, Warsaw International Chopin Competition; 1st, London World Piano Competition; 3rd, Tchaikovsky International Piano Competition; 1st, Horowitz International Piano Competition.

2000–2003 Competitions

2nd and 5th, Dublin International; 5th, Leeds; 2nd, Vendôme; 1st & 3rd, Shanghai; 2nd, Porto; 3rd, Munich; 1st, Viseu; Young Concert Artists Trust Award 2000 and 2001; Royal Overseas League Accompanist and Ensemble Awards; Accompaniment Prize, Kathleen Ferrier; Gerald Moore Awards.

Graduates have also been very successful in establishing concert and recording careers.

Piano and Piano Accompaniment

'The place is steeped in history and musical tradition, with big names from the musical world liable to pop in at any minute. It's friendly and frenetic but with a sense of purpose.'

Push, the independent university guide, 2002

Professor Christopher Elton FRAM

Studied at the Academy with Robin Wood and Gordon Green and later with Maria Curcio, gaining the Recital Diploma in both piano and cello. Has given many recitals, broadcasts and masterclasses in the UK and overseas. Serves on juries of international competitions. Students' recent successes include the London World Piano Competition 1997 (first prize), Tchaikovsky International Competition, Moscow 1998 (third prize) Dublin International Piano Competition 2000 (second and fifth prizes) and Leeds 2000 (fifth prize), Clara Haskil Piano Competition 2001 (finalist), and Munich (ARD) 2002 (third prize). Piano teacher since 1973 and Head of Keyboard Studies since 1989.

Photo location: Christopher Elton's teaching studio.

The Courses Piano

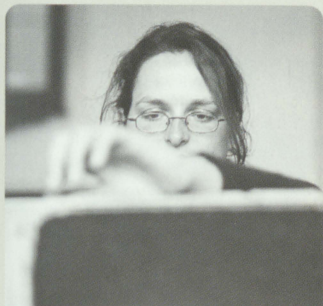
The Piano Faculty has a worldwide reputation for training aspiring pianists as soloists, chamber musicians and accompanists. The wide spectrum of professional expertise represents many pianistic traditions, and follows an acclaimed historical lineage which includes such names as Tobias Matthay and Harold Craxton. While some students (especially postgraduates) enter the Academy with a considerable level of performing experience, the primary teaching emphasis is on encouraging students to find their individual identity as performers and to develop technique as a means of realising such artistic personality.

A comprehensive range of performance classes, taken by both professors and visiting teachers, is supplemented by numerous concert opportunities

to play as soloists or in ensembles. Specialist classes are held in piano duo playing and in contemporary piano repertoire, and regular coaching is given in chamber music (undergraduate pianists also receive accompaniment training). In addition, students are encouraged to explore early keyboard instruments such as harpsichord and fortepiano. Recent masterclasses have been given by Peter Donohoe, Ferenc Rados, Angela Hewitt, Stephen Hough, John O'Connor, Murray Perahia and many others. Regular masterclasses are given by Alexander Satz and Maria Curcio.

Pianists can undertake a range of performance electives (e.g. working with singers in song classes and developing skills in piano improvisation), contributing towards their final degree/diploma profiles.

Piano Piano Accompaniment



Jeremy Eskenazi (BMus)

'I came here from Paris because I wanted year-round stimulation and performance opportunities—I love the fact that chamber music is assessed through actual public performances with audiences who choose to be there,

not just in the exam hall. It's easy to form ensembles over coffee in the canteen, and I've also formed friendships with composers and conductors here which have led to performances outside the Academy.

After I've graduated I plan to stay in London—it has to be one of the musical centres of the world.'



Piano Accompaniment

Piano Accompaniment may be taken as a Principal Study by postgraduates. Accompaniment coaching is also given to undergraduates as appropriate. The curriculum is designed to train pianists in every aspect of the discipline through exposure to a broad range of song and instrumental accompaniment, duo work and chamber music. Core teaching is supported by masterclasses given by visiting professors, and students can receive linguistic tuition in Lieder, French song and English song classes. Accompanists also receive a weekly piano lesson which may focus on expansion of solo repertoire or on aspects of technique. Selected students are assigned to Royal Academy Opera for intensive training in all aspects of répétiteur work. Covent Garden and English National Opera staff contribute regularly to the study programme.

Your Audition

Piano

Candidates should offer a free-choice programme with a minimum of three works (undergraduates: 20–40 minutes; postgraduates: 40–60 minutes). The programme can include movements of works and should show a wide diversity of character and style as well as evidence of technical accomplishment. The audition panel will select from this programme within the time limits available, but all candidates may specify one work which they particularly wish to perform.

Piano Accompaniment

(postgraduates only)

Candidates should prepare a programme (minimum 20 minutes) of songs and/or instrumental works, and including a short, technically demanding solo work. Some tests of musicianship and keyboard skills may be given.

Accompanists must bring their own soloist(s)—please contact the Registry at least three weeks in advance if you experience difficulties in arranging this.

Répétiteurs

Candidates should coach their singers in two contrasted arias, and prepare a scene from a repertoire opera. A reasonable knowledge of at least two foreign languages is expected. See p.50 for general details.

The Teachers

Visiting Professors

Alexander Satz
(Broadwood Visiting Professor of Piano)

Maria Curcio Hon RAM
Stephen Hough

Piano

Clifford Benson Hon ARAM, ARCM
Professor Christopher Elton
FRAM (Dederich Professor of Piano)

Arnaldo Cohen

Ian Fountain

Graeme Humphrey ARAM

Piers Lane BMus, Hon RAM

Vanessa Latache FTCL, Hon ARAM, ARCM

Joanna MacGregor FRAM

Prof. Hamish Milne FRAM

Martin Roscoe Hon ARAM

Tanya Sarkisova Grad (Moscow State Cons.), Grad (Kiev State Cons.), Hon ARAM

Aaron Shorr ARAM

Colin Stone

Patsy Toh ARAM, 1^{er} Prix Paris

Piano Accompaniment

Julius Drake Hon RAM

Michael Dussek FRAM

Co-ordinator of Piano Chamber Music

Iain Ledingham MA, FRAM, FRCO

Malcolm Martineau MA, Hon RAM

Geoffrey Pratley BMus, FRAM

Andrew West ARAM

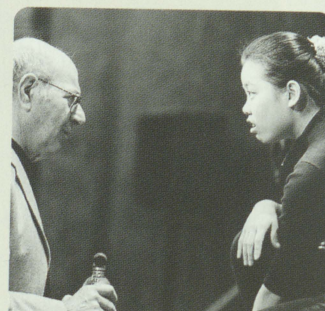
Head of Classical Accordion

Owen Murray

GRAM, Dip RAM (Copenhagen), Hon RAM

Telephone 020 7873 7381

Email accordion@ram.ac.uk



16/17

Nan Li (BMus)

(pictured above right with Mauricio Kagel)

'I knew the Academy's reputation when I was studying in Russia, and so of course I wanted to come here, and the Academy found me financial support to make it possible.

In last year's composer festival I performed Kagel's *Episoden, Figuren*—I needed to act as well as play!—and had a long discussion with him about the work.

I've made plenty of contacts outside too—I'm going on tour with the European Union Youth Orchestra and next month I'm playing in Manchester with the Hallé Orchestra.'

Classical Accordion and Organ

I was especially impressed by the extent to which the young players managed to get under the skin of Pärt's scores'

The Independent, April 2000

Classical Accordion

Owen Murray

GRAM, Dip RAM (Copenhagen), Hon RAM

Born in the UK, studied with Mogens Ellegaard at the Royal Danish Academy of Music in Copenhagen, graduating with the Diploma in 1982. Many recitals both in the UK and overseas. Recordings include *On the Wings of the Wind*. Head of Classical Accordion since 1986.

Photo location: Owen Murray (left) with visiting Professor Friedrich Lips in Regent's Park alongside the Academy.

The Teachers

Owen Murray GRAM, Dip RAM (Copenhagen), Hon RAM

Visiting Professor

Friedrich Lips (Moscow)

The Course

The Academy was the first British conservatoire to introduce teaching for the classical accordion—an instrument with a substantial original solo and chamber repertory. The specialist curriculum complements other courses and includes masterclasses, performance practice, accordion history, repertory, instrument maintenance and art of teaching classes.

The accordion is thoroughly integrated into the life and work of the Academy through a strong and wide-ranging chamber music programme. The response of contemporary composers to the instrument's emergence is reflected in continuing collaborations with composition students and established composers.

Apart from many concert opportunities within the Academy, accordion students have performed at leading music festivals in the UK and abroad. In 1998 the entire accordion department made its Proms début with the BBC Symphony Orchestra at the Royal Albert Hall. Academy accordion students have enjoyed considerable success in major competitions. Distinguished accordionists who have given concerts and masterclasses at the Academy include Friedrich Lips, Matti Rantanen, Mie Miki, Viascheslav Semionov, Oleg Sharov and Peter Soave.

Your Audition

Two or three contrasting pieces should be offered. Contact the Registry for further information and a list of recommended repertoire.

See p.50 for general details.

Classical Accordion Organ

Head of Organ

David Titterington

MA, Hon DMus, Hon FRCO, Hon ARAM

Telephone 020 7873 7339

Facsimile 020 7873 7439

Email organ@ram.ac.uk



Bart Jakubczak (PG Diploma)

'I love being at the Academy; the atmosphere is vibrant and everybody is so friendly. The whole organ department regularly visits instruments throughout Europe—last year, we went to Transylvania.

Being here offers many special opportunities, including collaborative projects with other Academy departments such as my solo debut last year at the Royal Festival Hall, in which I played a new work by a student composer.

I'm fortunate to have been awarded scholarships by both the Academy and the Georg Solti Foundation, and I won the Prix de la Presse in the Concours International 'Grand Prix Bach de Lausanne 2003'.

Organ

David Titterington

MA, Hon DMus, Hon FRCO, Hon ARAM

Organ Scholar at Pembroke College, Oxford, and the Conservatoire de Rueil-Malmaison, Paris, with Marie-Claire Alain and Susan Landale (Premier Prix à l'unanimité). Gives recitals and masterclasses world-wide and is a member of many international juries. Has premiered many significant works and records extensively. Visiting Professor, Ferenc Liszt Academy, Budapest. Head of Organ Studies since 1996.

Photo location: outside St. Marylebone Parish Church.

The Course

The Academy's comprehensive and specialist organ curriculum has a world-wide reputation. The course includes contemporary music seminars, improvisation, integration with Historical Performance studies, the history and repertoire of the organ and workshops by distinguished guest teachers such as Marie-Claire Alain, Kenneth Gilbert, Piet Kee, Kei Koito and Daniel Roth.

Students are given regular access to organs in the 'classical' and 19th-century French symphonic traditions, providing an unrivalled facility for study and performance: the four-manual classical organ by Rieger in nearby St Marylebone Parish Church is part-owned by the Academy and used as its main teaching instrument, as well as an important two-manual organ after the great French builder, Cavaillé-Coll,

specially made for the Duke's Hall by the Dutch firm of van den Heuvel. A rare Neopolitan organ of 1763 by Michelangelo & Carlo Sanarica, currently under restoration in Italy by the renowned Riccardo Lorenzini, will be inaugurated in April 2003.

Postgraduates follow a curriculum designed for their individual needs. Performance practice projects are supervised by specialists and frequently take the form of overseas visits where repertoire study is matched to a specific organ-building tradition.

The one-year Organ Foundation Course is designed primarily for 'gap-year' students preparing either for Oxbridge organ scholarships or for those wishing to develop their organ playing and choral direction skills to a high level before university or conservatoire studies.

Your Audition

See www.ram.ac.uk or contact the Registry for requirements; see p.50 for general details.

The Teachers

Nicolas Kynaston Hon FRCO
James O'Donnell MA, FRCO, FRSCM, Hon RAM

Patrick Russill MA, Hon RAM, Hon FRCO

David Titterington MA, Hon DMus, Hon FRCO, Hon ARAM

Visiting Professors

Lionel Rogg Hon DMus, Hon FRCO
Jon Laukvik

Harmonium

Anne Page BMus

Organology

Stephen Bicknell BA

Improvisation

Nigel Allcoat
David Briggs MA, FRCO

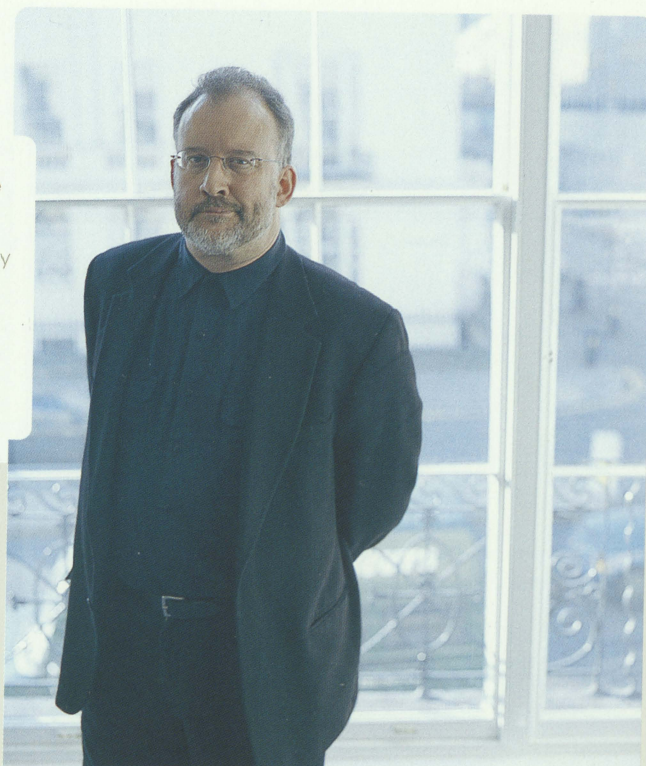
Aural Skills and Paperwork

David Pettit MA, BMus, FRCO, Hon ARAM

Head of Composition
Professor Simon Bainbridge
FRCM, Hon RAM

Composition and Contemporary
Music Dept. Administrator:
Helen Thorp BA
Telephone 020 7873 7379
Email composition@ram.ac.uk

18/19



Illustrious Past Students

Sir Richard Rodney Bennett ('56)
Cornelius Cardew ('57)
Sir Harrison Birtwistle ('58)
Nicholas Maw ('58)
John Tavener ('65)
Michael Nyman ('65)
Brian Ferneyhough ('67)
Paul Patterson ('68)
Craig Armstrong ('81)
Augusta Read Thomas ('89)

Composition and Contemporary Music

The Academy's 'ambitious,
important contemporary-
music festivals'

The Guardian, March 2001

have 'for some time been a
welcome annual fixture in
London's new music calendar'

The Independent, April 2000

Professor Simon Bainbridge FRCM, Hon RAM

Large-scale pieces include works for the BBC Symphony Orchestra, BBC Philharmonic and London Sinfonietta. In 1997 he was awarded the Grawemeyer Prize for composition for his orchestral work *Ad Ora Incerta*. Most of Bainbridge's other works are for mixed ensembles, with or without voice, and include pieces written for the Nash Ensemble, Fretwork and Birmingham Contemporary Music Group. He is currently working on an orchestral piece for the BBC Symphony Orchestra. Future plans include a work for the London Sinfonietta, and a large-scale opera project for 2006. Head of composition since 1999.

Photo location:
a teaching room in York Gate.

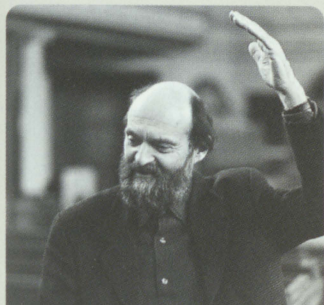
The Course

The Composition and Contemporary Music Faculty has an international reputation centred on intensive project-based undergraduate (four-year BMus) and postgraduate (two-year MMus) programmes validated by the University of London. All work is rehearsed and recorded in regular workshops, the foundation of ongoing collaborations with the Academy's instrumental and vocal departments. Numerous opportunities arise for student compositions to be played by ensembles from chamber groups to orchestras, and commissions are offered to write for various events both within and outside the Academy.

The International Composer Festival, celebrating the work of a prominent living composer, 'has for some time been a welcome annual fixture in

London's new music calendar' (The Independent, April 2000). Featured composers have included Berio, Carter, Donatoni, Henze, Kagel, Kurtág, Ligeti, Lutoslawski, Messiaen, Pärt, Penderecki, Schnittke and Tippett. The department has also presented a highly successful British and American Film Music festival of concerts conducted by Ron Goodwin, Michael Kamen, Michael Nyman and John Williams. Works by students are performed throughout all the festivals.

The Principal-study curriculum includes individual tutorials, workshops, weekly composition and analysis seminars, orchestration classes and workshops, electronic techniques, commercial and business skills and a variety of electives, including conducting.



Ben Foskett (MMus)

'I came here primarily for the contact we get with professionals who are highly respected composers as well as experienced teachers—it's been revitalising to have extended contact with big names including Simon Bainbridge, Poul Ruders and Sir Peter

Maxwell Davies. The degree is very practical— every work is written for a specific performance, and we aren't sidelined— contemporary music is valued throughout the building. Working with student performers and having workshops with professors

such as Jim Watson have helped me to understand what it's like to be in their shoes.'

Above left: Arvo Pärt at the Academy for the 2000 Composer Festival.



Your Audition Undergraduates

Candidates must send several examples of original work, including at least one large-scale orchestral/ensemble piece. Please supply recordings wherever possible.

Postgraduates

Candidates must send at least three pieces, including an orchestral work and another including solo voice(s) and/or chorus. Please supply recordings wherever possible. Candidates should submit two examples of their written work (in English). Candidates must send their portfolio to the Registry by 20th October 2003.

See p.50 for general details.

The Teachers

The teaching staff are all distinguished professional composers with a great variety of experience and skills. There are also regular visits by distinguished composers.

Visiting Professor

Augusta Read Thomas ARAM

Manson Chair of Composition

Paul Patterson FRAM, FRSA

Christopher Brown MA, FRAM

Philip Cashian DMus, BMus

Brian Elias

Dominic Muldowney

Milton Mermikides BSc, BMus, OC
(Head of Music Technology)

Recording Engineer

Kirsten Cowie BMus

2002–2003 Highlights

- > Workshops or performances of all student works composed over the year
- > Performances of works by Academy students at the Spitalfields Festival in London and Sounds New Festival in Canterbury
- > Student commissions in the British Music Information Centre's 'Cutting Edge' concert series
- > A variety of education projects for which composition students worked in schools
- > Significant visits by Sir Peter Maxwell Davies, Poul Ruders and Magnus Lindberg
- > Concerts and discussions featuring the music of Anthony Powers, Poul Ruders and Gary Carpenter
- > Workshops with the Academy's Symphony Orchestra and Manson Ensemble
- > Instrumental workshops with Skaila Kanga (harp), James Watson (trumpet), Hilary Summers (contralto) and Duncan McTier (double bass)
- > Collaborations with the London Sinfonietta, Royal College of Art, Royal National Theatre and the BBC Singers
- > A total of more than 80 student works performed

Head of Strings

Professor David Strange FRAM

Strings Dept. Administrator:

Rita Castle Hon ARAM

Telephone 020 7873 7395

Email strings@ram.ac.uk

20/21



Recent Student Successes

Current student Natalia Lomeiko won the Paganini International Violin Competition in 2000. String graduates since 1990 are with Athens Kamerata, Barcelona SO, BBC SO, BBC Concert Orchestra, BBC National Orchestra of Wales, BBC Philharmonic, BBC Scottish SO, City of Birmingham SO, English Chamber Orchestra, English National Opera, Hallé, Irish Chamber Orchestra, London Philharmonic Orchestra, London SO, Malmö SO, Northern Ballet, Orquesta Sinfonica de Seville, Oslo Philharmonic, The Philharmonia, Queensland Philharmonic, Royal Liverpool Philharmonic, Royal Opera House, RTE Orchestra and many others.

Strings

Violin
Viola
Cello
Double Bass

'the players could not be more expressive'

BBC Music Magazine,
November 1999

Professor David Strange

 FRAM

Studied at the Academy with Douglas Cameron. Principal Cellist of the Royal Philharmonic Orchestra (1973–85) and of the Royal Opera House (1985–90). Head of Strings, European Union Youth Orchestra; Professor, National Youth Orchestra of Great Britain and Director, RAM String Orchestra. Trustee of Pro Corda, the National School for Young Chamber Music Players and of the National Chamber Music for Schools Competition. Artistic Advisor to Wells Cathedral Specialist Music School. Professor since 1976 and Head of Strings since 1997.

Photo location:
the York Gate Collections

The Course

The Academy's outstanding tradition of training string players of the highest calibre is given testimony by the number of alumni pursuing solo careers or who are principal players in orchestras and chamber ensembles throughout the world. Through a specialist programme of solo, chamber music and orchestral performance, the Academy comprehensively prepares students for a professional career. A high proportion of string players recently graduating from the Academy have taken up professional positions worldwide. Many students are selected to perform with the European Union and Gustav Mahler Youth Orchestras.

The Academy hosts masterclasses by members of the teaching staff and regularly

welcomes distinguished visiting performers. International quartets are invited each term to work with student quartets and to perform in the Duke's Hall.

Chamber music is a major component of all string students' work—see p.06/07. Fourteen of the top string players make up the Royal Academy Soloists, who are directed by Clio Gould.

Instrument Collection

The Academy's collection of over 250 stringed instruments, including 25 Cremonese instruments, is the most significant of its type worldwide. Many instruments are available for student use. The staff of the on-site stringed instrument workshop advise students on maintenance of their own instruments, and a bow specialist visits regularly for repairs and rehairs.

Strings
Violin; Viola
Cello; Double Bass



Clare Duckworth: Violin (PGDip)

'Time has flown since I started here, and now I'm finding even more opportunities to stretch myself—both technically and as a thinking musician. My quartet formed in the very first week of our BMus five years ago and are now Leverhulme Junior Chamber Music Fellows,

working in ballet and jazz as well as performing traditional recitals—we've even been TV extras! I've also performed in the Academy's orchestras with some fantastic conductors and have started to get professional orchestral work.

It's not all work though—a high point has to be when my friend and I went to a party as a pantomime horse. And yes, I was the back end...'

Your Audition

A good knowledge of scales (with separate and slurred bowing of own choice) and arpeggios is expected.

See p.50 for general details.

Violin: all candidates

Major and minor scales from G to D. Double stops (thirds, sixths and octaves) in two keys of own choice, major and minor.

Violin: Undergraduates

1st movement (with cadenza) of a concerto by Haydn or Mozart and a contrasting piece.

Violin: Postgraduates

1st movement of a major post 1800 concerto and a contrasting piece.

Viola and Cello

1st movement of a major concerto and a contrasting piece. In two keys of own choice, scales and arpeggios in three octaves and double stops (thirds, sixths and octaves) in two octaves.

Double Bass

One piece of candidate's own choice plus two excerpts from orchestral repertoire.

The Teachers

Violin

Diana Cummings FRAM
Howard Davis FRAM, FRSAMD, FRSA
Richard Deakin MMus, FRCO, ARAM
Clio Gould AGSM, Hon RAM
Erich Gruenberg OBE, Hon RAM, FGSM, FRCM
Jean Harvey FRAM
Maurice Hasson Hon RAM
Hu Kun Hon RAM
Sophie Langdon ARAM
Mateja Marinkovic Hon ARAM
Nicholas Miller ARAM
Lydia Mordkovich Hon RAM, FRNCM
György Pauk Hon RAM, Hon GSM (Ede Zathureczsky Professor of Violin)
Marianne Thorsen ARAM

Visiting Professors of Violin

Joshua Bell Hon RAM
Joji Hattori

Viola

Yuko Inoue BA, PPRNCM, Hon ARAM
Garfield Jackson ARAM
Martin Outram BA, FRAM
Paul Silverthorne FRAM
James Sleigh ARCM
Matthew Souter AGSM

Visiting Professors of Viola

Jerzy Kosmala
Hartmut Rohde

Cello

Colin Carr Hon RAM
Lionel Handy ARAM
Josephine Knight ARAM
Mats Lidström Hon ARAM
Philip Sheppard ARAM
David Smith FRAM, FRSAMD
Professor David Strange FRAM

Visiting Professors of Cello

Robert Cohen
Paul Watkins MA, Hon RAM

Double Bass

Robin McGee FRAM
Duncan McTier BSc, FRNCM, ARCM
Graham Mitchell
Rodney Stewart FRAM

Visiting Professors of Double Bass

Edgar Meyer
Peter Pühn

Instrument Custodian

David Rattray Hon RAM

2002–2003 Highlights

- > **Violin masterclasses by** Norbert Brainin, Mauricio Fuks, Joji Hattori, Lewis Kaplin, Sylvia Rosenberg, Eric Rosenblith and Zvi Zeitlin
- > **Viola masterclasses by** Nobuko Imai, Jerzy Kosmala, Hartmut Rohde and Bjorn Sjögren
- > **Cello masterclasses by** Robert Cohen, Steve Doane, Anssi Karttunen and Paul Marley
- > **Double bass masterclasses by** Edgar Meyer and Peter Pühn
- > **Visits by the Maggini, Vanbrugh, Jerusalem and Skampa quartets**
- > **Royal Academy Soloists concerts at the Academy and outside at the Spitalfields, Bury St. Edmunds and Norfolk and Norwich festivals, directed by Clio Gould**
- > **A busy programme of recitals and chamber music**

Head of Harp
Professor Skaila Kanga FRAM

Harp Administrator:
Claire Watts BA
Telephone 020 7873 7350
Email harp@ram.ac.uk



22/23

Catrin Finch (BMus)

(pictured above right)
'From the start I've loved the positive and friendly atmosphere here—I've made very good friends, and we'll keep in touch as we all progress in the profession.'

Over my time here I've recorded demos in the studio, performed all the major ensemble repertoire and worked with contemporary composers. I've played jazz and media music as well as concertos.

The Academy have been very supportive of my outside career too—I've been positively encouraged to accept each opportunity, whether it's a little recital or a two-week US concert tour.'

Harp and Classical Guitar

Harp
Professor Skaila Kanga
LRAM, FRAM

Studied at the Royal Academy of Music. Composer, widely known as a soloist, chamber musician and recording artist. Principal with the Nash Ensemble for 25 years, as well as the Academy of St Martin-in-the-Fields, Sinfonia of London and the London Mozart Players, and regular Guest Principal of the Royal Philharmonic Orchestra. Alongside her classical career, Skaila has always been very active in the pop world, and has a long list of film and TV credits. Head of Harp since 1988.

Photo location:
the Duke's Hall.

'The Manson Ensemble excelled under the direction of James Wood... by all accounts this was a particularly fine performance'

Seen & Heard, March 2001

The Course

The harp has played a major rôle at the Academy since the earliest days. In addition to studying solo, concerto and chamber repertoire, students also take part in regular classes in orchestral and contemporary performance, jazz and improvisation, technical advancement, art of teaching and harp ensemble classes.

The Academy's numerous orchestras and ensembles provide experience in all styles of performance from classical to avant-garde and jazz. In addition, the Academy regularly hosts masterclasses—and many students have achieved major successes in national and international competitions. The harp department commissions new works annually, and its Harp Showcase concerts attract a wide audience.

The Teachers

Daphne Boden FRAM, ARCM, FRSA
Professor Skaila Kanga
LRAM, FRAM

Thelma Owen BMus (Orchestral and Art of Teaching) former Principal, Royal Philharmonic Orchestra

Charlotte Seale ARCM, Premier Prix, Brussels Conservatoire

Helen Tunstall GRSM, ARCM, (Contemporary Ensemble Tutor) Principal, London Sinfonietta

Hugh Webb (Jazz and Contemporary Solo Tutor) Principal, Philharmonia Orchestra

Visiting Professor

Elinor Bennett LLB, ARAM, Dip RAM

Your Audition

Two contrasting pieces, one of which must have been written after 1900, plus a study; requirements for scales and arpeggios will be sent from the Registry in mid-October and are available at www.ram.ac.uk.

See p.50 for general details.

Strings
Harp
Classical Guitar



Head of Guitar
Michael Lewin FRAM

Guitar Administrator:
 Claire Watts BA
 Telephone 020 7873 7350
 Email guitar@ram.ac.uk

Classical Guitar

Michael Lewin FRAM

Studied at the Royal Academy of Music and later in Spain with José Tomas. As guitarist and lutenist, has performed with the Royal Shakespeare Company, Scottish Opera, English National Opera, Royal Opera House Covent Garden and La Piccola Scala, Milan. In addition to solo concerts, has played and recorded with leading ensembles and orchestras throughout Europe. Vice-President of the European Guitar Teachers' Association.

Photo location: above the Academy's entrance.

The Course

The Academy has established itself as a foremost international centre for the study of the classical guitar, with a comprehensive curriculum which encourages students to reach the highest standards as soloists, ensemble players and teachers. The expertise of the department embraces all aspects of guitar performance, from the concert platform to the theatre, ballet, opera house and recording studio, as well as specialisms in the main historical periods.

Among the distinguished visiting artists have been the Assad Duo, Manuel Barrueco, David Russell, David Starobin, John Williams and Julian Bream (who adjudicates his prize each year).

Other special events have featured the composers Leo Brouwer, Stephen Dodgson, Hans Werner Henze and Sir Peter Maxwell Davies and an International Guitar Duo Festival. Academy guitarists regularly win top prizes in major national and international competitions. Outstanding alumni include David Russell, Antigoni Goni, Fabio Zanon, Mark Ashford, Xuefei Yang and the Eden/Stell and Katona Duos.

The Teachers

Michael Lewin FRAM
 Timothy Walker Hon ARAM

Visiting Professors

John Mills Hon ARAM
 John Williams OBE, Hon RAM

Consultant

Julian Bream CBE, Hon RAM

Your Audition

Undergraduates should present three pieces and postgraduates four pieces from:

- > a contrapuntal work written between c.1550–1750
- > a movement in sonata form
- > a theme with variations
- > a dance movement
- > a work, or movement(s), written after 1950.

See p.50 for general details.

Head of Woodwind
Keith Bragg Hon ARAM, AGSM

Woodwind Department
Administrator:
Hannah Jackson BMus
Telephone 020 7873 7320
Email woodwind@ram.ac.uk

24/25



Recent Student Successes

Graduates since 1990 play with BBC NOW, BBC Phil, City of Birmingham SO, English National Opera, Gothenburg Opera, Hong Kong Philharmonic, Iceland SO, London SO, Royal Concertgebouw, Royal Philharmonic, Royal Swedish Opera and others. Ensembles include Galliard and Mobius.

Woodwind

Keith Bragg Hon ARAM, AGSM
Studied with Judith Pearce, then William Bennett at the Guildhall School of Music and in Paris with Maxence Larrieu. Principal Piccolo of the Philharmonia Orchestra since 1982, and Chairman of the Philharmonia since 1990, he has performed with all the major London orchestras.

A founder member of the Elysian Wind Quintet, the leading British ensemble of its kind for over twenty years, which performed at major festivals all over Europe and developed a formidable reputation in contemporary music.

Professor of Piccolo since 1992 and Head of Woodwind since 2002.

Photo location: the new David Josefowitz Recital Hall.

The Course

The Woodwind Faculty provides a thorough and broad-based training in all significant aspects of preparation for entry to the music profession. Teamwork is a key element in the department and students are free to work with more than one professor. Because the approach to instrumental teaching is broadly similar, there is little or no danger of contradiction and confusion. There are individual lessons for Principal Study and related instruments complemented by classes which provide intensive training in orchestral studies, art of teaching, reed-making and basic instrument maintenance. There are fifteen classes each year where students perform in a seminar led by one of a team of eminent soloists, which gives an opportunity to experiment and to explore communication skills in performance.

Chamber music for wind and for mixed ensemble is a major part of the department's programme. Concerts are frequent; all ensemble work is coached and a very high standard of performance is achieved.

Recent masterclasses have been given by William Bennett, Robert Dick, Paul Goodwin, Ingo Goretzki, Michael Heitzler, Eckhart Hübner, Andrew Marriner, Sabine Meyer, Frank Nolan, Alexei Ogrintchouk, Antony Pay, John Price, Hansjorg Schellenberger, Helen Simons, Christian Wetzel and Dominik Wollenweber.

Your Audition

Two contrasting pieces of candidate's own choice. A good knowledge of scales and arpeggios is expected. Sight-reading may be given. See p.50 for general details.

'played with great professionalism by RAM students'

The Observer, April 2000



David Cuthbert (BMus)
(pictured above)

'I came here mainly because of the teachers, but the Academy's performance opportunities helped too. I've been conducted by Colin Davis, Pierre Boulez, Peter Eötvös and Leonard Slatkin amongst others,

as well as performing a great variety of chamber music, from Janacek to Kurtág. I've played at the South Bank in collaborations with the London Sinfonietta, and have gone into schools in a Sinfonietta education project.

Performing regularly to supportive audiences breeds confidence, and there are plenty of chances to discuss the results and so to keep on improving.'



The Teachers

Flute

Professor Sebastian Bell FRAM,
Hon RCM (Principal, London Sinfonietta)

William Bennett OBE, Hon RAM
(International Soloist; Principal,
English Chamber Orchestra)

Keith Bragg Hon ARAM, AGSM (piccolo)
(Principal Piccolo, Philharmonia)

Michael Cox
(Principal, BBC Symphony Orchestra)

Kate Hill Hon ARAM
(Principal, Britten Sinfonia and Co-Principal,
English Chamber Orchestra)

Patricia Morris (piccolo) (ex-Principal
Piccolo, BBC Symphony Orchestra)

Clare Southworth GRNCM, PPRNCM
(International Soloist and Tutor)

Oboe

Douglas Boyd FRAM
(Principal, Chamber Orchestra of Europe)

Geoffrey Browne (cor anglais)
(English National Opera)

Christopher Cowie
(Principal Oboe, Philharmonia)

Margaret Eldis (Alexander Technique)

Tess Miller ARCM, Hon RAM
(oboe and Alexander Technique)
(Former Principal, London Bach Orchestra
and Orchestra of St John's, Smith's Square)

Celia Nicklin FRAM
(Principal, London Mozart Players)

Alexei Ogrintchouk
(Principal, Rotterdam Philharmonic Orchestra)

Melanie Ragge MA, MPhil, Dip RCM,
Hon ARAM, LRAM (freelance player and
member, Campbell Wind)

Clarinet

Richard Addison FRAM (Principal
E flat and Bass, Royal Philharmonic Orchestra)

Timothy Lines
(Principal Clarinet and Principal E flat clarinet,
London Symphony Orchestra)

Angela Malsbury Hon RAM
(Principal, London Mozart Players)

Keith Puddy FRAM, FTCL
(Principal, New Queen's Hall Orchestra)

Nicholas Rodwell ARCM, Hon ARAM
(Principal, Royal Opera House, Covent Garden)

Visiting Professor of Clarinet

Andrew Marriner (Section Principal,
London Symphony Orchestra and Academy
of St Martin-in-the-Fields)

Saxophone

Richard Addison FRAM
(Principal, Royal Philharmonic Orchestra)

Bassoon

David Chatterton Hon ARAM,
AGSM, Cert Ed (contra-bassoon)
(Principal, Royal Philharmonic Orchestra)

Gareth Newman BMus, LRAM,
Hon ARAM (Principal, London Mozart Players
and Queen's Hall Orchestra)

John Orford Hon RAM, ARMCM
(Principal, London Sinfonietta)

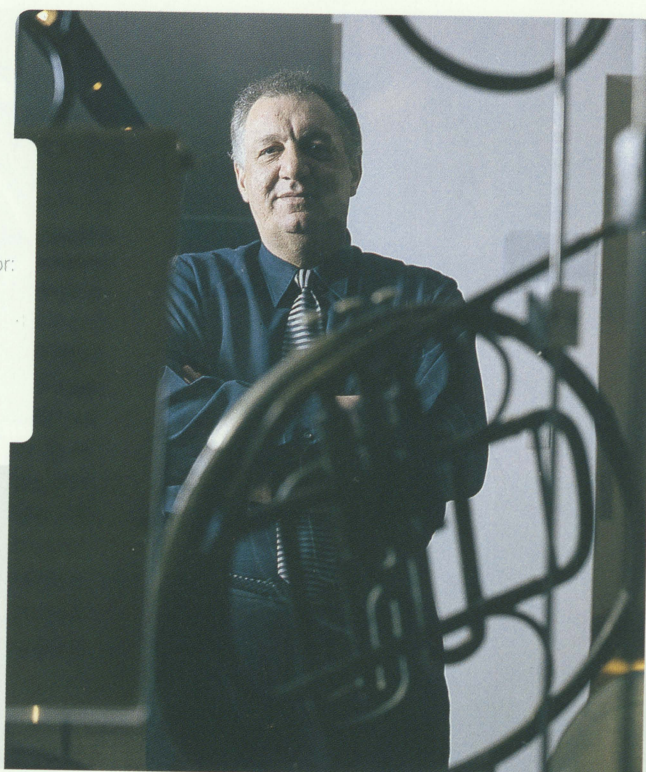
2002–2003 Highlights

- > Performances of significant chamber works given with members of the woodwind faculty, including Walton *Façade*, Beethoven *Septet* and *Seventh Symphony* arranged for wind nonet, Brahms *Clarinet Quintet* and *Clarinet Trio*, Richard Strauss *Symphony for Winds* and Mozart *Gran Partita*
- > Production of a Royal Academy of Music woodwind CD, including many of the above works
- > Masterclasses with John Anderson, William Bennett, Rachel Brown, Jonathan Kelly, Andrew Marriner, Albrecht Mayer, Alexei Ogrintchouk, Antony Pay, John Price, Helen Simons and Christian Wetzel

Artistic Director and
Head of Brass
James Watson FRAM

Brass Department Administrator:
Hannah Jackson BMus
Telephone 020 7873 7320
Email brass@ram.ac.uk

26/27



Recent Student Successes

Graduates since 1990 play with BBC NOW, BBC Scottish SO, Birmingham Royal Ballet, City of Birmingham SO, English Chamber Orchestra, Hallé, London SO, Netherlands Radio Philharmonic, Royal Liverpool Philharmonic, Royal Philharmonic, Scottish Opera. Ensembles include Onyx, Karelia and QuintEssential.

Brass

James Watson FRAM

James Watson has held principal trumpet posts with the Royal Philharmonic Orchestra, Royal Opera House and London Sinfonietta. International chamber music work has included the Nash Ensemble and leading the world-famous Philip Jones Brass Ensemble. He is particularly active in film and television and has recorded with pop legends Elton John, Paul McCartney and Peter Gabriel. His conducting positions have included Artistic Director of the Black Dyke Mills Band, 1992–2000.

James was Artistic Director of the National Youth Brass Band of Wales for six years and is Vice-President of the National Youth Wind Orchestra of Great Britain. Head of Brass since 2001.

Photo location:
the York Gate Collections

The Course

In recent years the Academy's Brass Faculty has established itself as one of the foremost in the world. The Academy's distinguished resident and visiting teachers of brass are active at the highest professional level, and include principal players with London's leading orchestras and world-renowned solo performers. Students are thus kept in close touch with professional developments and opportunities. Orchestral and ensemble playing are central to the curriculum, and the Academy expects students to investigate all periods of performance technique, from historical performance to contemporary idioms. Apart from orchestral and chamber concerts, regular rehearsals, sectionals and chamber ensembles are led by distinguished performers from both inside and outside the Academy.

Eminent visitors such as Guy Touvron, Hakan Hardenberger, Joseph Alles, Canadian Brass, Ronald Barron, Radovan Vlatkovic, Christian Lindberg, Kenneth Amis, Eric Ruske and John Kenny have given regular masterclasses.

A CD of symphonic brass music, directed by John Wallace and James Watson, was released in 2002.

Your Audition

A free-choice programme; one of the works should be an original composition for the instrument.

See p.50 for general details.

'The Strauss *Festmusik* is brilliantly played and detailed... the Elgar *Severn Suite* is splendidly done... Throughout, the playing and ensemble of these brass professionals of the future are excellent'

Gramophone, February 2003,
on *A World Tour* (Track 1 of
attached sampler CD)



Guy Button: Tuba (MIMus)
(pictured above)

'My reason to come here was simple — I had already met my prospective professor, and loved his combination of methodical and inspirational teaching.

Plus the orchestral and ensemble opportunities here, from playing for Sir Colin Davis in the Royal Festival Hall and on BBC Radio 3 to the composer festivals and brass ensembles (when Jim Watson played us our new CD,

we couldn't identify the band which made such a rounded symphonic sound!) I'm also studying ophicleide and cimballo, which I played in *Falstaff* in June 2002.'



The Teachers

Horn

Michael Thompson FRAM
(Aubrey Brain Chair, International Soloist)
Richard Watkins FRAM
(Dennis Brain Chair, International Soloist)

Visiting Professors of Horn

Richard Clews (Principal, Orchestra of the Royal Opera House, Covent Garden)
David Pyatt
(Principal, London Symphony Orchestra)

Trumpet

Paul Archibald ARCM, ARAM
(former Co-Principal, Orchestra of the Royal Opera House, Covent Garden; former Principal, BBC National Orchestra of Wales)
Robert Farley Hon RAM
(Principal, Hanover Band)
Howard Snell FRAM (former Principal, London Symphony Orchestra)
Derek Watkins (leading session player)
James Watson FRAM
Iaan Wilson ARAM, Hon FTCL
(also Natural Trumpet and Cornetto)
(former Sub-Principal, BBC SO; former Principal, Ulster Orchestra and Sadler's Wells/English National Opera; Sub-Principal, Royal Opera House)

Visiting Professor of Trumpet

Rod Franks
(Orchestral Specialist and Principal Trumpet, London Symphony Orchestra)

Commercial Brass Consultant

Derek Watkins
(leading session player)

Tenor Trombone

Dudley Bright Hon ARAM
(Principal, London Symphony Orchestra)
Denis Wick FRAM (former Principal, London Symphony Orchestra)

Visiting Professor of Trombone

Ian Bousfield Hon ARAM
(Principal, Vienna Philharmonic Orchestra)

Bass Trombone

Robert Hughes FRAM
(London Symphony Orchestra)

Tuba

Patrick Harrild Hon RAM
(Principal, London Symphony Orchestra)

Historical Brass Instruments

Susan Addison Hon ARAM
Sackbut and Early Trombone
(His Majesty's Sagbutts and Cornetts, Orchestra of the Age of Enlightenment)
Andrew Clark GGSM, Hon ARAM
Natural Horn
(Principal, Orchestra of the Age of Enlightenment, Amsterdam Baroque Orchestra)
Robert Farley Hon ARAM
Natural Trumpet and Cornetto
(Principal, Hanover Band)

Serpent, Ophicleide

Stephen Wick
(London Gabrieli Brass)

Art of Teaching

Howard Snell FRAM
Adam Wright BMus, LRAM

2002–2003 Highlights

- > Symphonic Brass concerts with Christian Lindberg and Joanna MacGregor
- > Collaborations with the Academy's jazz department and Bobby Lamb
- > RAM Brass Soloists concerts in Canford, Newmarket and Bury St Edmunds Festival
- > Masterclasses with Paul Archibald, Ian Bousfield, Richard Clews, Rod Franks, Christian Lindberg, Don Lucas, David Pyatt and Derek Watkins
- > Brass ensemble coaching with Sir Peter Maxwell Davies
- > A day celebrating Academy alumnus Dennis Brain, including CD recording, film, talk and concerts
- > Themed trumpet classes
- > Brass ensembles of every shape and size including a horn ensemble and trombone choir

Head of Timpani and Percussion
Neil Percy Dip RCM, ARCM, Hon ARAM

Timpani and Percussion
Department Administrator:
Hannah Jackson BMus
Telephone 020 7873 7320
Email percussion@ram.ac.uk

28/29



Past Students

Evelyn Glennie OBE ('85)
Christopher Brannick ('87)
Makoto Nakura ('93)
Colin Currie ('98)

Academy percussion alumni
perform regularly as
orchestral and session
players all over the world.

Timpani and Percussion

'Students from the RAM
gave a very fine account of
Bartók's *Sonata for Two
Pianos and Percussion*'

The Guardian, May 2002

Neil Percy Dip RCM, ARCM, Hon ARAM

Principal Percussionist with the London Symphony Orchestra, Neil studied at Chetham's School of Music, and jazz and composition at Eastman School of Music before continuing his studies at the Royal College of Music. He won the Bronze Medal in the first Shell/LSO scholarship for Timpani and Percussion. As a player he has worked closely with many artists and conductors including Pierre Boulez, André Previn, Elvis Costello and John Williams, and as a soloist with Steve Reich, Ravi Shankar, Kent Nagano and Elgar Howarth. As a clinician and educator he has given masterclasses in Europe, the USA and Asia, and has coached many leading youth orchestras including the PMF, National Musicians Symphony and National Youth Orchestras. Head of Department since 2000.

Photo location: Marylebone Road, outside the Academy.

The Course

The Timpani and Percussion Department has a worldwide reputation for its provision for students, and for its training in the multi-faceted world of timpani and percussion. The members of staff include principal players with London's leading orchestras, international soloists, and leading session musicians, all of whom are active in music making of the highest professional standard.

Orchestral training is the core component, and the Academy's range of orchestras and ensembles, together with its extensive range of quality instruments and practice facilities, present outstanding opportunities.

Timpani and Percussion lessons are complemented by faculty activities such as repertoire, performance classes and masterclasses,

together with percussion ensembles. Areas of related study include classes in Latin American and Ethnic percussion and Drumset, emphasising rhythmic awareness and movement, in both solo and ensemble situations.

The Academy is unique in its extensive provision for marimba with our association with Leigh Howard Stevens, international marimba consultant. Regular masterclasses from many of the world's leading tuned percussion specialists offer unparalleled opportunities for the aspiring tuned percussion student.

Eminent soloists, orchestral principals, and ensemble leaders are regular visitors to the Academy, and masterclasses have recently been given by Airtó and Birger Sulsbrook, Alan Taylor (Principal Timpani, Royal Opera House), Benedict



Simon Lowdon (BMus)
(pictured above)

'I auditioned at six music colleges, but chose the Academy because of the teaching staff, together with the quality instruments and studios here.

The course has prepared me for everything. I've studied kit, Latin American and marimba as well as having masterclasses with some of the world's top timpanists. I won a Shell/LSO scholarship, which gave me the chance to play excerpts as the LSO's principal percussionist.



Next month I'll perform a concerto with the Academy's Symphony Orchestra, and I have a trial booked up with the Royal Scottish National Orchestra.'

Hoffnung (Baroque Timpani), Oladum Ensemble (Brazil), David Searcy (Principal Timpani, La Scala Milan) and Christopher Lamb (Principal Percussion, New York Philharmonic and soloist), Rainer Seegers (Principal Timpani, Berlin Philharmonic) and Peter Erskine.

Students are eligible for the Academy's annual Zildjian Cymbal Prizes. First prize is a trip to the Zildjian factory in Massachusetts (USA) to select cymbals of their choice; second prize is a visit to Zildjian International in the UK, again to select cymbals of their choice.

Your Audition

Detailed requirements are available at www.ram.ac.uk and will be sent from the Registry in mid-October. Postgraduate students may opt to study timpani only or percussion only. See p.50 for general details.

The Teachers

Timpani

Kurt-Hans Goedicke Hon RAM
(Senior Professor of Timpani; Principal Timpani Emeritus, London Symphony Orchestra)

Simon Carrington GRSM, ARCM,
Hon ARAM (Principal Timpani, London Philharmonic Orchestra)

Percussion

Neil Percy Dip RCM, ARCM,
Hon ARAM (Principal, Percussion,
London Symphony Orchestra)

Simon Carrington GRSM, ARCM
Hon ARAM (Principal Timpani, London Philharmonic Orchestra)

Stephen Quigley ARAM (Principal
Percussion, Royal Philharmonic Orchestra)

David Jackson
(London Symphony Orchestra)

Andrew Barclay (faculty activity
professor/percussion; Co-principal
Percussion, London Philharmonic Orchestra)

Nicholas Cole FRAM (faculty activity
professor/percussion; former Principal,
Percussion, Royal Philharmonic Orchestra)

Drum Set and Ethnic Percussion

Paul Clarvis Hon ARAM
(International Soloist and Recording Artist)

Latin American Percussion

David Hassell Hon ARAM
(Session musician and renowned clinician)

International Drum Set Consultant

Peter Erskine
(International Soloist and Recording Artist)

International Marimba Consultant

Leigh Howard Stevens
(International Soloist)

2002-2003 Highlights

- > Concerto Finalist, BBC Young Musician of the Year 2002
- > Timpani/Percussion representatives in European Union Youth Orchestra, National Youth Orchestra and Gustav Mahler Jugendorchester
- > Masterclasses given by Peter Erskine and Rainer Seegers
- > Inauguration of postgraduate first-study marimba course
- > Student performance of *Veni, Veni, Emmanuel* with the Academy's Symphony Orchestra
- > Student performance of Bartók's *Sonata for Two Pianos and Percussion* in conjunction with the London Sinfonietta

Head of Conducting

Colin Metters Hon ARAM, Hon RAM

Telephone 020 7873 7353

Email conducting@ram.ac.uk

30/31



Conducting

'A remarkable performance by the students' orchestra of nothing less than Mahler's Ninth Symphony with some superb solo contributions'

Sunday Telegraph,
March 1999

Colin Metters Hon ARAM, Hon RAM

Colin Metters' wide experience affords him an enviable reputation as professional conductor, orchestral trainer and conducting pedagogue. He has worked with leading symphony orchestras in the UK, and guest-conducted extensively abroad. Metters has an international reputation as a leading pedagogue, and has given masterclasses in Germany, Poland, Finland, Australia, Venezuela, Vietnam, China and the USA. In 1997 he was appointed Music Advisor and Principal Guest Conductor to the Vietnam National Symphony Orchestra, directing a five-year programme of development. In 1999, in recognition of his work, he was awarded the Vietnamese equivalent of the Order of Merit, the first to be made to a British citizen. Professor and Director of Conducting Studies since 1983.

Photo location: foyer to the David Josefowitz Recital Hall.

The Course

Established in 1983 under the direction of Colin Metters, the Royal Academy of Music's postgraduate conducting programme is now internationally recognised as one of the foremost programmes in conductor training. The course provides a comprehensive and integrated programme over three years, examining what lies behind the art and craft of conducting and the role and responsibilities of the conductor, and seeks a better understanding of the complex relationship that exists between conductor and performers. The course is designed to provide a strong technical foundation, studying laws of cause and effect as they relate to conducting, and to develop the ability to be both self-aware and self-critical in all aspects of the conductor's craft.

In addition to regular classes held throughout the term, Sir Colin Davis and George Hurst visit each term to work with the conductors' class. Additional masterclasses are given periodically by visiting guest conductors. These have included the late Ilya Musin (St. Petersburg Conservatoire), Jorma Panula (Sibelius Academy, Helsinki), Claus Peter Flor, Yuri Simonov, Lutz Köhler (Berlin), Sir Roger Norrington, Sir Charles Mackerras, Leonard Slatkin, Kenneth Kiesler (Michigan), Carl Topilov (Cleveland) and Thomas Baldner (Indiana).



Daniel Capps

(pictured above right)

'Although I'd conducted quite a bit while I studied flute as an undergraduate, I'd never had formal lessons, so was delighted when I was offered a place here—it was the only course I wanted to take.

There have been so many highlights in the past two years, including sharing a platform with Yan-Pascal Tortellier and forming my own ensemble—and being here has led to many opportunities outside too, from touring with Stoneleigh Youth Orchestra

to conducting the London Charity Orchestra at St John's, Smith Square.'



Repertoire over the course is broad-based, the mainstream orchestral and concerto repertoire forming the central core of the curriculum. The course maintains a strong link with the Composition and Contemporary Music Faculty and the Manson Ensemble, working on established twentieth-century repertoire and on premières of student compositions, the conductors working in direct collaboration with the composers. Students also work with Royal Academy Opera and the Vocal Faculty on various projects and workshops throughout the year, and have the opportunity to work with the Academy's instrumental ensembles and orchestras.

Additional studies, including aural classes, keyboard skills, transposition and score-reading take place regularly throughout the course.

Your Audition

Auditions for orchestral (not choral) conductors are held in February/March 2004 for entry in September. Detailed requirements will be sent in mid-January and will be available at www.ram.ac.uk. The closing date for receipt of applications is 5th January 2004. Auditions take place in London only. Whilst non-UK candidates may send a video (UK VHS only) to support their application, there is normally no shortlisting from video and the entire selection process is through the practical audition. See p.50 for general details.

The Teachers International Chair of Conducting and Orchestral Studies

Sir Colin Davis CBE, Hon RAM

Denise Ham Hon ARAM
(Tutor in Undergraduate Conducting)

George Hurst Hon RAM (Consultant)
Colin Metters Hon ARAM, Hon RAM

Conducting Options for other Students

There is strong provision for both undergraduate and postgraduate students who wish to pursue conducting study but who are not on the Conducting postgraduate course itself.

Undergraduate Conducting

This is designed to equip all second-year students with a basic conducting technique, enabling them to show tempo and some degree of texture and dynamic through gesture.

Conducting Elective

Students should have attained a 2:1 grade in the second-year exam to be eligible for this; however, any second-year student who shows particular ability and wishes to undertake more intensive study may also join the elective class. This course involves study of specific repertoire and baton technique.

Intermediate Level

Acceptance is by audition. Students would normally have completed the elective, but any student in the Academy may audition for this course in order to receive individual tuition.

Recent Successes

Paul Murphy (1988)
Principal Conductor, Birmingham Royal Ballet
Andrea Quinn (1989)
Music Director, New York City Ballet
Nicolae Moldoveanu (1993)
Principal Conductor, English Sinfonia
Martin West (1995)
Assistant Conductor, English National Ballet
Ilan Volkov (1997) Principal Conductor,
BBC Scottish Symphony Orchestra
Rumon Gamba (1998)
Assistant Conductor, BBC Philharmonic
André de Ridder (1999) Assistant
Conductor Bournemouth Symphony Orchestra
Ludovic Morlot (2000)
Cover Conductor, Boston Symphony Orchestra
Edward Gardner (2000)
Assistant Conductor, The Hallé

Head of Musical Theatre
Mary Hammond FRAM, LRAM

Musical Theatre Administrator:
Juleka Nwankwo
Telephone 020 7873 7483
Email mth@ram.ac.uk



32/33

Musical Director and/or Repetiteur Course

This Course is structured according to individual needs and experience, and is intended to operate alongside, and in tandem with, the Musical Theatre Course. Contact the Musical Theatre Department to arrange a meeting to discuss the details of any application.

Musical Theatre

'I feel a bit like I've been stripped down, taken to pieces, given a thorough going-over and put back together again in an effective working order. Nothing's really new, it just works much, much better now.'

Chris Vincent, recent student

Mary Hammond FRAM, LRAM

Graduated from the Royal Academy of Music in both singing and piano. Singing career has included a wide range of genres, from Covent Garden to rock operas. Also experienced in theatre, TV, radio and recording. Works as a vocal coach and consultant to Cameron Mackintosh Ltd, the Really Useful Group, the Royal National Theatre and other West End managements, and with pop bands and TV personalities. Recent Executive of the British Voice Association and on the Board of the Actors' Centre.

Photo location:
the Sir Jack Lyons Theatre pit.

The Course

Contemporary musical theatre demands versatile performers of a high musical and vocal standard, with strong dramatic and verbal ability, together with dance and movement skills. The Academy's one-year course offers an intensive training to postgraduate (or equivalent) students pursuing a career in musical theatre. It aims to provide a direct link from theoretical class work, via practical opportunities for entry to the profession.

Students have individual singing lessons, repertoire coaching and spoken word tutorials, as well as classes in voice and the spoken word, extended vocal techniques, dance (including jazz and tap), movement, acting, singing, audition classes and project work. Students are also offered masterclasses and workshops with visiting professionals, and take part in internal competitions.

Recent graduates have appeared in *Les Misérables* (London and tour), *Martin Guerre* (tour), *Oklahoma*, *Honk* and *The Merchant of Venice* (all Royal National Theatre), *A Tale of Two Cities* (Birmingham), *Sweeney Todd* (Opera North), *Beauty and the Beast* (London and Hamburg), *Phantom of the Opera* (London and tour), *Into the Woods* (London), *Nine* (London), *Company* (London), *Fame* (London and tour), *Candide* (Royal National Theatre), *Alice* (RSC), *Spend Spend Spend* (Germany), *South Pacific* (National) and *Sunset Boulevard* (tour).

For more details please see www.ram.ac.uk/mth
A separate prospectus and audition details can be obtained from the Musical Theatre office.



Hadleigh Fraser

(pictured above)

'Coming from a predominantly academic background, what I value most about the course is the intensity and quality of the practical work.

The chance to immerse and improve yourself in every aspect of stage performance, learning and working alongside knowledgeable and highly-respected professionals, is such a privilege.



I've attended and participated in workshops and masterclasses with world-class musical theatre practitioners, from actors and singers to directors and composers. The course has greatly furthered my expertise and career prospects.'

The Teachers

Course Leader and Director

Karen Rabinowitz Hon ARAM
Director and choreographer. Work ranges from staging operas and plays (Royal National Theatre, Opera North, Scottish Opera and many others) to directing and choreographing musicals and pantomimes.

Anne-Marie Speed MA
(Voice Studies), CSSD, ADVS, Hon ARAM
Licensed Estill Voice Craft Practitioner
(Spoken Voice)

George Hall Hon ARAM
(Director, Teaching Acting, and Musical Theatre History)

Julie Armstrong (Dance)
Stephen Hill FLCM, ARCM
(Choral Director)

Andrew Friesner GMus RNCM
(Musicality)

Visiting Teachers

Illustrious Guest Directors, Musical Directors and Choreographers are employed for specific projects, and have recently included:

Matt Ryan Guest Director
Stephen Wrentmore Guest Director
Craig Horwood Guest Choreographer
Nicola Treherne Visiting Choreographer
Martin Lowe Guest Musical Director
Julian Bigg Guest Musical Director
Martin Koch Guest Musical Director
Andrew Neil Guest Director
David Shrubsole Guest Musical Director and Coach
Peter Cregeen Television Director
Michael Ferguson Television Director
Tony Slattery Visiting Lecturer
Mark Warman Guest Musical Director

Panel of Advisors

John Caird, Howard Goodall, Howard Harrison, Charles Hart, James Holmes, Nicholas Hytner, Martin Koch, Christopher Legge, Julia McKenzie, Andrew Neil, Dame Diana Rigg, Matt Ryan, Tony Slattery, Richard Toeman, David White

Singing Teachers

Ross Campbell ARCM, Dip RCM (Perf)
Paul Farrington GBSM, ABSM, EVTS
Ann James BA, LRAM, Hon RAM
Mary King BA, PGCE, Hon ARAM
Penelope MacKay AGSM, Hon ARAM
Howard Milner MA (Cantab), ARCM, FRSA
Gareth Roberts ARAM, GRSM, LRAM
Maureen Scott EVTS

Vocal Coaches include:

Stephen Hill FLCM, ARCM
Charles Miller
Bruce Ogston FTCL (Piano and Singing)
Dane Preece BA, ARCM, LGSM, Hon BC
Stuart Barr MA, MPhil, DipRCM
Mark Etherington BA

2002-2003 Highlights

- > **Concerts and recordings in a great variety of styles**
- > **Showcases for agents and casting directors**
- > **Major productions including *City of Angels*, *A Slice of Saturday Night* and a revue**
- > **Performance for The Queen's Jubilee Celebrations**
- > **Drury Lane concert**
- > **Choir accompanied Elton John at the Royal Opera House, broadcast on BBC television**
- > **Masterclasses with Alan Armstrong, Niamh Cusack, Ralph Fiennes, Nina Finburgh, Julia McKenzie, Phillip Quast, Matthew Ryan, Jeremy Sams, Nicola Treherne and David White**

Head of Jazz

Gerard Presencer Hon ARAM

Jazz Administrator:

Darren Taylor

Telephone 020 7873 7338

Email jazz@ram.ac.uk

34/35



Recent Student Successes

Prize-winners at Perrier Young Jazz Competition '97, '98, '99 and '01.

Jazz

Gerard Presencer Hon ARAM

Trumpet soloist, grew up playing in the London jazz scene of the early 80s. Plays, writes and arranges for Charlie Watts of the Rolling Stones. Featured soloist on Bluenote Record's largest ever selling release, *Cantaloup* by US 3. In continual demand on the international circuit, Gerard has recorded and soloed with Chick Corea, Herbie Hancock, Ray Charles, Sting, Jamiroquai and James Brown. Winner of the British Jazz Awards trumpet category in 1995, 1997, 1999 and 2002. Signed to ACT Records with his quartet, latest release *Chasing Reality*. Professor of Trumpet at the Berlin Hochschule für Musik Hanns Eisler. Head of Jazz since 1999.

Photo location: Regent's Park, alongside the Academy.

The Course

The Academy offers an ideal environment to learn and experiment with this extremely broad art form. There is a strong emphasis on performance with opportunities to play within the college and out. The course benefits from small numbers, enabling each year to form a combo that will play together extensively. The interaction between players can therefore develop to an exciting degree, perhaps creating lifelong musical associations.

Undeniably some of the finest jazz performers have been great composers too (from John Coltrane to Kenny Wheeler). We aim to try and continue this tradition with a full and varied course in composition and arranging. The course covers many aspects and forms of jazz music and possible applications within other genres — so we aim that, by the time they

graduate, each student will have found their own creative voice and begun to develop this.

We bring in performers from the world jazz scene, as often as possible, to play with students. The course is committed to continual development in order to remain as vital as possible in this ever changing art form.

Your Audition

Detailed audition requirements are available at www.ram.ac.uk and will be sent from the Registry in mid-October. Candidates are required to demonstrate proficiency in their chosen idiom(s), including instrumental technique, improvisation, sight reading and ability to relate to an accompanying group (provided from current students).

See p.50 for general details.

'The Academy is churning out fantastic young jazz musicians at a terrifying rate'

Jazzwise, June 2001



**Naomi Barker: Tenor Sax,
doubling on Flute** (BMus)

'On the jazz course, everyone gets to know each other really well. There are eight in our year, and six of us have formed a band which we all write for. We've performed at the 606 and in Regent's Park,

and we came second in the Perrier Jazz Awards 2001. I also have a trio and play in the Big Band with Hugh Fraser. The Academy's studios have been very useful for making recordings.

We are always encouraged in the direction of our individual musical interests, which really take form in the summer term during recitals.'



The Teachers
Trumpet

Steve Waterman
Gerard Presencer
Chris Batchelor
John Barclay

Trombone
Mark Bassey

Tuba
Oren Marshall

Saxophone
Martin Speake LTCL, FTCL
(Ensembles and History)
Julian Argüelles
Iain Ballamy
Mark Lockheart
Tim Garland
Steve Buckley

Piano
Nick Weldon (Teaching Jazz)
Huw Warren
Nikki Iles
Jim Watson

Guitar
Ed Speight
John Parricelli
Phil Robson
Mike Outram

Drum Kit
Trevor Tomkins Hon ARAM
(Teaching Jazz)
Martin France
Ian Thomas

Vibes
Anthony Kerr

Voice
To be appointed

Bass (electric and acoustic)
Jeff Clyne Hon ARAM (Repertoire)
Michael Mondesir
Laurence Cottle
Steve Watts
Paul Westwood

Flute
Eddie Parker
Andy Panayi

Composition
Peter Churchill
Mark Bassey
Amit Sen BA
John Thomas MMus, GTCL
(Transcription Co-ordinator)
Milton Mermikides
(Computer Techniques)

Visiting Composers
Various including Django Bates,
Julian Argüelles and Stan Tracey

World Rhythms
Barak Schmool MA, GRSM, LRAM

Early Jazz
Keith Nichols GGSM, Hon ARAM

Associate Jazz Artists
John Taylor
Karl-Heinz Miklin
John Surman
Michael Gibbs
Ronan Guilfoyle
John Abercrombie
Bernard Purdie

2002–2003 Highlights

- > Ensembles taken by some of Europe's leading jazz musicians and composers including: Martin Speake, Julian Argüelles, Iain Ballamy and Michael Mondesir
- > Concert of Duke Ellington's *Sacred Music* directed by Stan Tracey
- > Concert of Gil Evans' legendary adaptation of Gershwin's *Porgy and Bess*, led by Hugh Fraser
- > Workshops by Geoffrey Keezer, Peter Erskine, Avishai Cohen, Paul Motian and Bobo Stenson
- > Concert of the music of Quincy Jones, transcribed by senior students

Head of Media and
Applied Music
Dick Walter BA, Hon ARAM

Telephone 020 7873 7390
Email mediamusic@ram.ac.uk

36/37



Past Students

Oliver Ashmore ('90)
James Brett ('97)
Oliver Davis ('94)
Richard Lannoy ('96)
James Radford ('96)
James Shearman ('96)
and many more actively
working for film, television
and the stage.

Media and Applied Music

Dick Walter BA, Hon ARAM

Composer, arranger and musical director. Works include several Arts Council commissions and two highly acclaimed CDs: *Capricorn Rising* (1996) and *Secret Moves* (1999).

Commercials include Hovis, Dulux, Electricity, Yellow Pages (for 13 years), and award-winners for British Airways and Tabasco. TV credits for drama and light entertainment shows. Other credits include music for film, animation and a jazz score for Damon Runyon's *Butch Minds the Baby*. Work with orchestras includes Royal Philharmonic Orchestra, BBC Radio Orchestra and The Metropole Orchestra (Holland). Nomination for Jazz Arranger of the Year 2001. Director of Media and Applied Music Studies since 1998.

Photo location: a corridor
alongside the Academy's
recording studio.

The Course

The undergraduate Media and Applied Music course is designed to equip the student with all the skills needed to work in the music business, whether as composer, arranger, musical director or orchestrator. The course initially concentrates on the craft of writing—the analysis of melodic techniques, theory of harmonic progression, and techniques of orchestration—as well as the study of contemporary technology.

All of these studies are directly related to the needs of the contemporary working writer, and students are given opportunities from the first year to direct and record their pieces in a studio setting, with players from the Academy as well as access to a variety of computer-based equipment. As the course progresses, students start to apply the techniques they have learnt to the requirements of film, TV and the musical theatre, and are increasingly encouraged to explore those areas in which they are most interested in pursuing a career.

'Walter has undoubtedly forgotten more technique than most composer/arrangers ever knew'

The Guardian, October 1999



Guy de Villiers

(pictured above)

'The Academy has been a real home from home for me. It's a very special place, with a warm and supportive atmosphere that extends far beyond the music itself.

The best thing about being a Media composer is the chance to work regularly with acoustic players. There are countless opportunities for the innovative student, with a rigorous syllabus which covers wide-ranging areas of 'the business'.

Highlights have included Jerry Goldsmith's masterclass, the studio orchestra and conversations in the canteen over cups of tea. Most importantly, it's all so much fun!



Your Audition

Applicants should present a wide variety of their pieces — both compositions and arrangements—in the form of full scores (either hand-written or computer printed), short scores or lead sheets, accompanied preferably by a CD, or alternatively by a cassette tape. Submissions without a recording will not be considered. A minimum of five separate items should be presented, which should demonstrate an interest in the many different styles of music used within the media.

Applicants should remember that this is not a song-writing course, and that they must have an interest in both conventional instrumental and vocal writing as well as in technology-based composition.

See p.50 for general details.

Candidates must send their portfolio to the Registry by 20th October 2003.

The Teachers

Timothy Bowers DPhil, BMus, ARAM
(Principal Study)

James Brett BMus, LRAM
(Pop Production)

Ruth Byrchmore MMus, BMus, ARAM
(Principal Study)

Frank Lazarus
(Theatre Music)

Andrew Linehan
(History of pop music)

Ian MacPherson
(Orchestration)

Roger Marsden BA
(The Repertoire)

Peter Waygood
(Business Studies)

Rick Wentworth
(Composition)

Paul Westwood
(Recording Workshop)

2002–2003 Highlights

> **A major concert by the students of the department, involving Academy players, musical theatre performers and singers**

> **Two recording sessions for third and fourth-years with an orchestra of 38 players**

Head of Historical Performance
Laurence Cummings
MA, ARCM, FRCO, Hon ARAM

Historical Performance
Department Administrator:
Helen Thorp BA
Telephone 020 7873 7379
Email historical.perf@ram.ac.uk

38/39



Past Students

Elizabeth Kenny ('90), lute
Ashley Solomon ('91), flute
and recorder
Katherine McGillivray ('94), viola
Alison McGillivray ('95), cello
Anna Sliwa ('97), harpsichord
Matthew Wadsworth ('97), lute
Rodolfo Richter (99), violin
Musicke Companye and Quint-
Essential Cornets & Sackbuts

Historical Performance

Laurence Cummings MA,
ARCM, FRCO, Hon ARAM

Studied at Oxford University and the Royal College of Music. Plays harpsichord and organ continuo with many leading period instrument groups, including Les Arts Florissants, The Sixteen Choir, Gabrieli Consort and Orchestra of the Age of Enlightenment. As a soloist has recorded the harpsichord music of Louis Couperin and has embarked on a project to record the music of François Couperin. Musical Director of London Handel Orchestra. Head of Historical Performance since 1997.

Photo location: the barrel-vaulted roof of the new David Josefowitz Recital Hall.

The Course

The Historical Performance Faculty offers intensive training in all aspects of historically-informed interpretation. In expanding specialist performance possibilities for 'traditional' and 'modern' instrumentalists and singers alike, the Faculty combines the role of the former Early Music department with a broader involvement in mainstream Academy life. Principal-study tuition is provided on 'period' instruments, and contemporary players are also encouraged to learn an equivalent period instrument. For singers, interpretation classes, coaching and performance opportunities are available in earlier repertoire.

Two baroque orchestras — one a period instrument ensemble, the other a modern instrument group which performs in a style appropriate to its repertoire — regularly rehearse and perform.

The Brass and Vocal departments also give frequent joint concerts using period instruments. Specialist classes in detailed areas of performance practice (for example, national styles, tuning systems, ornamentation, compositional techniques, continuo disciplines, dance) are offered by eminent teachers, who are active as soloists and members of leading period instrument ensembles.

The faculty has close links with the Handel House Museum, and often presents concerts there.

Resources include a fine collection of original instruments and modern copies, which are available for student use, and a comprehensive library of rare manuscripts and editions. The Becket Collection of period instruments has been kindly loaned to the Academy by Elise Becket Smith.

'Smooth and ideally flexible playing of the RAM Period Instrument Baroque Orchestra under Laurence Cummings. And the playing wasn't just "authentic" and polite: Cummings built up a truly operatic head of steam'

Opera magazine, February 2003,
on *L'incoronazione di Poppea*



Jim O'Toole: Baroque Violin
(pictured above)

'I started here in September, and have only been playing baroque violin for two years, so the biggest benefit of being here is the detailed tuition on technique.

Historical performance really seems to be valued at the Academy, with several orchestras and classes on everything from performance to tuning. And you're in the middle of things in London,



the home of several professional baroque orchestras. I enjoy spending all day here combining lessons, rehearsal and practice with relaxing in the common room.'

Your Audition

Two or three contrasting pieces of candidates own choice.

See p.50 for general details.

The Teachers

Consultant Visiting Professor

Christopher Hogwood CBE, Hon RAM

Strings

Elizabeth Kenny MA, ARAM
(Lute and Theorbo)

Monica Huggett FRAM
(Baroque Violin)

Nicolette Moonen (Baroque Violin)

Simon Standage MA (Baroque Violin)

Katherine McGillivray (Baroque Viola)

Jennifer Ward Clarke Hon ARAM
(Baroque Cello)

Richard Campbell
(Viola da Gamba and Violone)

Woodwind

Peter Holtslag Hon ARAM (Recorder)

Daniel Brüggem (Recorder)

Lisa Beznosiuk Hon RCM
(Baroque Flute)

Keith Puddy FRAM, FTCL
(Modern and Classical Clarinet)

Katharina Spreckelsen ARCM
(Baroque Oboe)

Andrew Watts (Baroque Bassoon)

Brass

Andrew Clark Hon ARAM, GGSM
(Natural Horn)

Robert Farley Hon ARAM
(Natural Trumpet and Cornetto)

Iaen Wilson ARAM, FTCL
(Natural Trumpet and Cornetto)

Susan Addison (Early Trombone)

Stephen Wick (Serpent, Ophicleide)

Visiting Professors

Anthony Halstead (Natural Horn)

Jeremy West (Cornetto)

Historical Keyboards

Virginia Black FRAM (Harpsichord)

Carole Cerasi (Harpsichord and
Fortepiano)

Terence Charlston MA, MMus, ARAM,
FRCO (Harpsichord and Basso Continuo)

Laurence Cummings MA, ARCM,
Hon ARAM, FRCO (Harpsichord and
Basso Continuo)

Visiting Professors

Kenneth Gilbert Hon RAM
(Harpsichord)

Andreas Staier

Voice

Paul Esswood Hon RAM

Ian Partridge CBE, Hon RAM, LGSM

2002–2003 Highlights

- > Spanish Baroque festival including Period Instrument Baroque Orchestra (PIBO) with Jordi Savall
- > Royal Academy Opera/PIBO *L'Incoronazione di Poppea*
- > Becket Ensemble Haydn project with Elizabeth Wallfisch
- > *Musica Sacra: PIBO* at the London Handel Festival
- > Mozart *Requiem* conducted by Sir Roger Norrington
- > Baroque Dance project with Mary Collins
- > *La Muse Victorieuse* at Hatchlands Park, directed by Stephen Preston
- > Chamber project with Jonathan Manson
- > Masterclasses with José Miguel Moreno, Kenneth Gilbert, Andreas Staier, Robert Levin, Ingrid Seifert, David Watkins, Rachel Brown and Catherine Mackintosh
- > Ongoing collaboration with the Orchestra of the Age of Enlightenment

Head of Academic Studies

Jeremy Summerly

MA, MMus, Hon ARAM, Hon FASC

Telephone 020 7873 7352

Email [academic.studies@](mailto:academic.studies@ram.ac.uk)

[ram.ac.uk](mailto:academic.studies@ram.ac.uk)



40/41

Academic Studies

'A tour de force of stamina as well as musical subtlety and selflessness'

The Independent, April 2000
(Pärt's *Passio* in Westminster Cathedral)

Jeremy Summerly MA, MMus,
Hon ARAM, Hon FASC

Undergraduate at New College, Oxford and postgraduate musicology student at King's College, London. Founded Oxford Camerata in 1984, and conductor of Schola Cantorum of Oxford 1990–6. Has conducted 40 CD recordings spanning music from Gregorian chant to the present day and toured Europe, USA, Japan, Southern Africa; received European Cultural Prize in 1995 and made his Proms conducting début in 1999. Freelance broadcaster and writer/presenter for BBC Radios 3 and 4. BBC Studio Manager 1982–9. Academic Studies Lecturer since 1989, Head of Academic Studies since 1996, and Head of Undergraduate Programmes since 1999.

Photo location:
Professors' pigeon holes.

The Course

Academic Studies are considered essential to every student's development as a performer. A comprehensive range of topical courses is offered across the disciplines of Historical Musicology, Analysis, Performance Practice, and Composition, as well as Aural Training, Keyboard Skills, Technology, and Conducting (Supporting Studies) courses which are designed to reinforce students' critical awareness as performers and/or composers.

Years 1 and 2 of the BMus comprise a common core. In Years 3 and 4, students select their own specialisms from a wide range of electives. The programme's flexibility encourages students to pursue their own individual interests in order to prepare for a range of careers within the music profession. A full range of specialist music and humanities courses is also available for Academy students at King's College London. Please see p.46/47 for more details on the BMus.



The York Gate Centre for Performance Research

(pictured above)
Exhibitions taken from the Academy's playing collections of stringed instruments and pianos, along with other instruments, documents and images, are displayed in three floors of galleries. The York Gate Collections host weekly research events with performances, workshops, seminars, talks and discussions. These open sessions, involving staff, students and visiting performers and scholars, are designed to stimulate critical reflection and wide-ranging debate on current theory and practice in performance and composition.

With its new doctoral programmes (in Performance Practice and Composition) and free public access to the York Gate Collections, the Academy is committed to exploring new avenues in the fast-developing area of Performance Research.

The Teachers

Liam Abramson BSc
(Business for Musicians)
Dominic Aldis Hon ARAM
Michael Allis PhD, MMus, BMus,
Hon ARAM (Senior Postgraduate Tutor)
George Biddlecombe MA, PhD,
GRSM, LRAM, ARCM, ARAM
Timothy Bowers DPhil, BMus, ARAM
Ruth Byrchmore MMus, BMus, ARAM
Sarah Callis PhD, BA, Hon ARAM
Laurence Cummings MA, FRCO,
ARCM
Jeremy Filsell MA, FRCO
Prof. Jonathan Freeman-Attwood
MPhil, BMus, Hon RAM
Amanda Glauert MA, PhD, ARCM
(Head of Research)
Neil Heyde MMus, BMus, Hon ARAM
Colin Huehns MA, PhD, ARAM
Gerard McBurney MA, Hon ARAM
Prof. Curtis Price AM, PhD,
Hon RAM, FKC, FRNCM
Patrick Russill MA, Hon FGCM, Hon RAM
Peter Sheppard Skærved ARAM,
LRAM (Academy Research Fellow)
Jeremy Summerly MA, MMus,
Hon ARAM, Hon FASC

William Whitehead BA, MMus, FRCO
Gareth Wilson BMus, Dip RAM

Supporting Studies

Roderick Chadwick MA, MMus,
LRAM, ARAM (Head of Supporting Studies)
Denise Ham GTCL, LTCL, ARCM,
Hon ARAM (Conducting)
Milton Mermikides BSc (Econ.),
BMus, OC (Head of Technology)
David Pettit MA, BMus, FRCO,
HonARCM, Hon FTCL, Hon ARAM
(Aural Training)
Nicholas Walker LRAM, ARAM
(Keyboard Skills)

Humanities

Michael Hrebieniak BA, PhD
(Literature and Cultural Studies)
Julian Perkins MA, MusB, MMus,
Dip RAM, LRAM, ARCM, ARCO
(Academic Studies Fellow)

Postgraduate Programmes

An introduction

Photo location: alongside the David Josefowitz Recital Hall.

Senior Tutor in Postgraduate Studies
Michael Allis BMus, MMus, PhD,
Dip RCM, LTCL, Hon ARAM

Tutor & Chair of Postgraduate Diploma Studies
Virginia Black FRAM, Dip RAM

Head of Research
Amanda Glauert
MA, ARCM, PhD, Hon ARAM
Reader in Music, University of London

Our Range of Programmes
The Academy offers the following at postgraduate level:

- > Postgraduate Diploma in Performance — PG Dip.
- > Master of Music in Performance — MMus
- > Master of Music in Composition — MMus

- > Postgraduate Diploma in Opera Performance — PG Dip (Opera)
- > Postgraduate Diploma in Musical Theatre (see p.32–33) — PG Dip
- > Research degrees in Composition or Performance Practice — MPhil and PhD.

All the postgraduate programmes are designed to equip students for the competitiveness of the music profession, and to allow them to exert their creative leadership to the full. Applicants can receive a full programme specification for each programme on request.



Research Degrees

The Academy offers two-year MPhil and three-year PhD awards. Although offered under the regulations of the University of London, and concentrating primarily on academic work, both programmes ensure their distinctiveness by being based on the same premise as all other Academy degrees: of students achieving the highest possible practical standards.

Teaching Delivery

Students are allocated 30 hours of supervision per year. They may apply for a further year to complete or 'write up' their portfolio or dissertation at a reduced rate. Supervision hours are divided between academic and practical supervision as negotiated with the Research Degrees Board and the student's principal supervisor. The closing date for receipt of MPhil and PhD applications is 5th January 2004.

MPhil/PhD in Performance Practice

Aims and Objectives

The research degree in Performance Practice is designed to encourage postgraduate performers to engage in the academic disciplines of performance research at the highest level. Such involvement and training will help already experienced performers to exert an enhanced leadership within the musical profession, and within higher education institutions specialising in performance study. The programme is specifically designed to encourage the development of new methodologies, new insights, and new knowledge within performance research.

Learning Outcomes

Students will have demonstrated their ability to carry through an original academic thesis on issues relating to performance research, and to illustrate the research outcomes through their own performances as well as through a written dissertation. They will thus have developed their own critical model for linking the academic and practical outcomes of their enquiry, and the skills to present their conclusions convincingly.

Entry

On application students submit a detailed research proposal of around 2000 words outlining the thesis they wish to pursue and the methodologies that would support it (including the proposed method of linking academic to practical research outcomes).

Bryan Wallick (PGDip piano)

'I came to the Academy to get an international experience that would differ from my education at The Juilliard School. The PG Diploma is a wonderful programme that allows me significant practice time to prepare for many international competitions and

concerts. In addition to my weekly lessons with Professor Elton, I have been able to have lessons with six or seven different teachers. Last year I played in Queen Elizabeth Hall on a London Sinfonietta concert after winning an Academy competition.'



Which Programme is right for you?

The Academy's postgraduate programmes offer a flexible and co-ordinated scheme of awards, from Diploma through to Doctorate. Candidates interested in any of these programmes should apply to the Registry. MMus applicants are required to send in samples of their written work or compositions, and research degree students have to submit

a fully developed research proposal before being called to an interview. Once admitted to the Academy, all postgraduate students receive regular tutorial advice to help with their educational and career decisions.

Programme Duration

Some postgraduate programmes follow a standard length of study, like the 9-month Postgraduate Diploma in Musical Theatre and the MMus in Composition, which usually lasts two calendar years (24 months). The Diploma and MMus in Performance are more flexible and allow students to take the credit-modules in one or two years, according to the student's standard on entry, educational needs, and funding

position. The Conducting and Vocal programmes usually last three years.

The proposal should suggest how the thesis will contribute to the current disciplines of performance research and to the student's own development as a performer. They also submit evidence of their standards of written and practical work, both of which will be considered at their entrance interview.

Assessment

As a final assessment students submit a written thesis of 30,000 words (MPhil) or 50,000 words (PhD). Students support their thesis with a public lecture-recital or recital with notes/commentary.

Supporting Studies

Research students attend doctoral seminars and performance research seminars held in the York Gate Collections.

**MPhil/PhD in Composition
Aims and Objectives**

The MPhil/PhD Programme in Composition is designed to encourage postgraduate composers to pursue their artistic development to the highest possible level and to reflect critically upon the significance of their compositional activity through analytical exploration and through collaborative work in a performance environment. Such intensive and wide-ranging study will allow students to extend their scope and effectiveness as composers, while offering them a training relevant to the task of teaching or lecturing in composition.

Learning Outcomes

Students will have demonstrated originality and coherence of musical invention across a substantial portfolio of compositions, as

well as a command of existing musical techniques. They will be able to offer a convincing written account of the compositional, and in some cases performance, processes involved in producing their portfolio of scores and recordings. They will also have learned how to provide a written critique of their work using academically recognised analytical techniques.

Entry

On application, students submit a detailed research proposal of around 2000 words outlining the planned content of their portfolio (including any plans for collaborative work) and the analytical and critical questions to be addressed in the accompanying written component. They also submit evidence of their standards of compositional and written work, both of which will be considered at their entrance interview.

Assessment

As a final assessment, students submit a portfolio of compositions of around 45 minutes (for the award of an MPhil) or 60 minutes (for the PhD). The portfolio is linked to a written dissertation of 15,000 words (MPhil) or 25,000 words (PhD), which must show a coherent and well-presented argument, confirming the candidate's grasp of academic analytical discourse, as well as an ability to reflect critically upon his/her own compositional activity.

Supporting Studies

Research students attend doctoral seminars, composition seminars and the New Repertoire Forum.

Postgraduate Diploma in Performance and MMus in Performance

44/45

Introduction

The Postgraduate Diploma and MMus in Performance aim to train aspiring professional performers who have normally completed an undergraduate course to a high level of performance before entry, and also to create a programme of study appropriate to an individual's needs, in an environment in which students are able to reach the highest possible standards. The programme aims to form a 'bridge' to a performance career and those who apply should have a clear idea of their future aims.

Students are involved in the full gamut of ensemble and complementary activities: chamber music, orchestras, opera, early music, contemporary music, church music etc, as arranged by faculty and monitored closely by the Postgraduate Tutors, who assist in balancing the work-load.

Students at this level are expected to perform regularly. There are opportunities to play in lunchtime and early-evening concerts, to perform concertos with the Academy's orchestras, and to participate in performance classes and masterclasses, in the annual Composer Festivals and the Academy's wide range of competitive prizes and chamber music evenings.

The MMus programme has been created in response to the growing interest in Performance Research. The programme will interest students who wish to combine high-level performance opportunities with different kinds of academic study and research, and who see this as a way of enhancing their achievement as postgraduate performers. The programme is designed to meet the needs of diverse

students with a commitment to performance research, whether they are conservatoire or university graduates, and with a range of career aspirations.

MMus students wishing to follow an entirely practice-based programme should choose Concert Presentation (see Specialist Performance options) and Concert Project (see Project Work). Correspondingly, MMus students interested in academic study should choose Critical Musicology of Performance Analysis and Dissertation/Repertoire Project.

MMus in Composition

Introduction

The MMus in Composition is one of the most intensive programmes at the Royal Academy of Music, requiring that composers engage in a demanding schedule of project-work as set out by the Programme Co-ordinator.

The aim is for the students to consolidate their technical skills and to gather experience of composing in as wide a range of professional contexts as possible, whilst stimulating the development of their particular compositional personalities. Analysis and critical reflection are conceived as vital to this balance of internal and external stimuli, so that all postgraduate composers are required to engage in some kind of academic project-work and all are registered as part of an MMus programme.

The MMus is designed as a two-year programme, with faculty projects and skills classes being set out as a progression over that time-span. Only in exceptional circumstances would a candidate be judged capable of taking the programme in one year.

Postgraduate composers are expected to become involved in concerts and different kinds of collaborative work, to make the most of the Academy's thriving environment.

Core Composition Aims and Objectives

The central component of the MMus programme, designed to help students develop a distinctive compositional personality and to equip them to deal effectively with a wide range of professional demands.



Learning Outcomes

Students will have strengthened and refined their technical skills as composers and learned how to adapt them to the challenge of writing for different resources and to meet different functions. They will thus have learned to respond confidently to external demands, even when working under pressure. They will also have developed a high degree of self-criticism so that they can reflect upon their

Programme Summary

The PG Dip/MMus programmes can be taken over one or two years (or three years for vocal and conducting students).

All students are assessed in:

- >Core Performance (100 credits)
- >Specialist Performance (20 credits).

MMus students, in addition to these, undertake:

- >Project Work (60 credits).

The PG Dip thus incorporates 120 credits, over a minimum 9 months study; the MMus 180 credits, over a minimum 12 months.

Core Performance (PG Dip and MMus)

Learning Outcomes

Students will be equipped technically and musically to demonstrate a distinctive interpretative personality in both solo and ensemble live concert performances. They will have gained confidence and experience with the range of skills expected of them in their area of the music profession, and learned critically to evaluate their own performance.

Assessment

- >Final Recital (or equivalent)
- >Concerto Assessment (or equivalent)
- >Profile Report on Faculty Activity, including reports from individual lessons, concerts, performance classes, ensembles, etc.

Specialist Performance (PG Dip and MMus)

Learning Outcomes

Students will be equipped to perform to a high level in a 'real-life' performance context that is relevant to their interests. They will thus have demonstrated their confidence in adapting their presentational skills to the demands of a particular practical and, in some cases, academic context.

PGDip Options

- One of:
- >Concert Presentation
- >Faculty-specific course.

MMus Options

- One of:
- >Concert Presentation
- >Critical Musicology for Performers
- >Performance Analysis.

Project Work (MMus only)

Learning Outcomes

Students will have learned to establish research aims relevant to their development as musicians, and to draw on the research processes which allow such aims to be realised. They will have developed a critical awareness of the current debates within practice-based research and/or musicology. They will also have increased their effectiveness as researching performers and, in some cases, as academic musicologists.

Options

- One of:
- >Dissertation/Repertoire Project
- >Concert Project.

Elena Langer

Composition (BMus)
(pictured left)

'I studied at the Tchaikovsky Moscow Conservatory, and moved to London initially for personal reasons—but now I wouldn't consider leaving. I came to the Academy for the performance opportunities

here, and also because I just liked the feel of the place. I'm writing my PhD on the ritual of lament in folk music, which I explore in many of my works. Recently I've composed for the Manson Ensemble—valuably with the chance to change things between the

first rehearsal and performance. I have also been lucky to meet a fantastic soprano at an Academy workshop, and after experimenting with her voice I've written several pieces for her.

distinctiveness as composers in relation to the practice of others, and will know how best to work upon and expand their own compositional personalities.

Portfolio (90 credits)

Six items, as specified in faculty requirements and negotiated with the Head of Department.

Profile Report on Faculty Activity (30 credits)

Reports from individual lessons and from coursework in:

- >Conducting
- >Orchestration
- >Analysis
- >Skills Tests (including Take-Away paper and special projects).

Project Work

Aims and Objectives

This credit-component is designed to encourage the students to reflect critically upon

their activity as composers and to refine their skills in academic and practical presentation.

Learning Outcomes

Students will have learned how to present an analysis (whether of their own music or of another composer's) in a convincing written format that meets the standards of postgraduate academic work. They will also have learned how to communicate their

musical ideas effectively in live presentation—whether in the context of a seminar, rehearsal or concert—so combining academic and practical skills.

Analysis Project (30 credits)

A written project of c. 5–8,000 words

Concert Presentation (30 credits)

Students organise and present a concert of their own music.

Undergraduate Programme: BMus. Special one-year programmes

46/47

Introduction

The Academy is a full member of the University of London. The BMus is a world-renowned degree which holds any student in good stead whatever path is ultimately followed.

The Academy collaborates closely with King's College London as a means of allowing students to work within a broad educational and artistic environment; shared lectures and classes enable students from both institutions to benefit from an ever-increasing range of activities and facilities. Details are available on request.

The Tutor System

Two BMus Tutors are available to discuss a wide range of issues, such as the performance and academic options available to students, timetabling, progress, and any other aspects of their course of study. With a general responsibility for both academic and pastoral welfare, the Tutors monitor the overall progress of a student and therefore act as an effective and important representational link between the student and the institution. In addition, international students may refer to the International Students Officer for help with any specific problems, including those arising from cultural differences.

Principal Study

This is the focal point of a student's musical development and is taught to a professional level on both an individual and group/class basis.

Each student receives one hour of one-to-one tuition per week in Principal Study. In some cases students may take an additional Second Study (e.g. piano for an oboist) and in most cases students will take a Related Study (e.g. piccolo for a flautist). Students are assessed by an annual examination in May/June.

Ensembles

All performance activities are assessable within the BMus degree.

Ensembles for Orchestral Players

In addition to regular chamber music (p.09), the Academy provides comprehensive orchestral training (p.08). Orchestral planning generally follows a four-year cycle:

> Year 1: string students play in String Orchestra; woodwind, brass, and percussion players perform in Symphonic Wind Ensemble and Brass Ensemble

> Years 2 and 3: students play in Symphony Orchestra, Symphonic Wind Ensemble and Brass Ensemble, and in Media & Applied Music sessions

> Year 4: students will be involved in Sinfonia, Manson Ensemble (contemporary), and brass ensembles. Top string players are selected for the Royal Academy Soloists by audition. There are ample opportunities for performance groups in Historical Performance. The Opera Orchestra is drawn from Sinfonia.

All rehearsals and other performance activities are carefully monitored to ensure that students enjoy a proper balance of studies.

Ensembles for Singers

These include choirs as well as miscellaneous classes such as acting, movement, Italian song, Italian craft, German language and lieder, French song, English song, and opera. In Years 3 and 4 these elements are divided into two courses: Stagecraft and Opera and The Craft of Singing in Modern European Languages.

Jazz Ensembles

Big Band and other Ensembles including workshops and combos.

Ensembles for Guitarists

These include guitar ensemble, mixed ensemble, and guitar and voice. Students present a minimum of three coached performances a year. All categories are covered in each year and carry equal weighting in assessment.

Undergraduate Concerts

By agreement with their teacher, students may submit a lunchtime or early-evening concert proposal to the Concert Manager. All performances are assessed and contribute towards course units for Ensembles. There are also regular performance opportunities outside the Academy.

Courses for Composers

Techniques of Composition (Years 1-4) covers fundamental technical and structural concepts of composition from the tenth century to the present day. Instrumentation & Computer Transcription and Advanced Orchestration are studied in Years 2 and 3 respectively.

Courses for Media and Applied Music

> Years 1 and 2: Commercial Workshop and Manson Ensemble
> Years 3 and 4: Commercial Workshop, Manson Ensemble and Symphonic Workshop.

Academic Studies

Academic Studies courses are designed to equip students with additional skills and knowledge to assist them in their careers as professional musicians.

Techniques and Analysis (T&A)

This two-year, seminar-based course aims to develop understanding and appreciation of music at a technical level. Pastiche composition aims to provide facility in manipulating musical materials and ideas. Analysis of musical processes cultivates an ability to make informed performance decisions.

Introduction to Performance Practice (IPP)

An investigation of performance techniques and interpretative issues. This equips students with tools to investigate repertoire in both historical and contemporary contexts.

Business for Musicians (BfM)

Practical training in a variety of career skills essential to many musicians, such as general administration and the organisation of a professional ensemble. Applications of studio and computer technology are also examined, as are methods of producing and marketing a CD.

Class Electives

Offered to students from the third year onwards, class electives encourage exploration of specific repertoire (e.g. Mozart Opera, Chamber Music, Late Romanticism, etc) and development of areas of specific technical expertise (e.g. Instrumentation, Specialist Keyboard Skills, Analysis, Advanced Techniques, etc). Classes are run as seminar groups, and students are expected to engage with emerging critical ideas and take the initiative in individual project work.

Topics in Western Music History (TWMH)

This one-year course focuses on the musicological, social and political context of composers within the western art tradition. Presentational methods range from formal chronological surveys of historical periods to discussions of selected works. The programme aims to generate an environment where students feel able to question received terms and definitions.

Humanities

The Humanities curriculum, which is unique to the Academy, is designed to introduce students to new disciplines and thereby extend creative

abilities through encouraging critical thought. Subject areas, which range widely, take into account the aesthetic, social, political and ethical issues facing the contemporary performing artist. Classes are structured as seminars, offering students an opportunity to engage in lively debate. BMus students with particular interest in pursuing humanities and academic music courses at King's College London are strongly encouraged.

Supporting Studies

The components of the Supporting Studies curriculum are designed to enhance musicianship and broaden musical awareness.

Aural Training

Mandatory coursework focuses on pitch, rhythm, intonation, polyphonic awareness and texture. Preliminary training is available for students with limited aural training experience.

Keyboard Skills

The curriculum covers score-reading, harmonisation, improvisation and accompaniment. Preliminary training is available for students with limited keyboard experience.

Conducting

All students are taught the basic elements of baton technique and ensemble training.

Technology

An introductory course for all students covering computer production techniques necessary to the contemporary performer.

'Electrifying versions should have successfully put bad ideas in to the heads of all the music scholars present: study hard, and you too could become a rock star'

London Evening Standard, Dec. 2002, on Elton John at the Royal Opera House with RAM Symphony Orchestra

Professional Pathways

A compulsory component of Year 3. Term 1: Principles of Education. Term 2: Music in Community. A pass in Principles of Education is a registration requirement for the LRAM teaching Diploma. Registration costs £75.

Entry to the BMus programme other than in Year 1

In some cases it is possible to take part in the BMus programme without starting in Year 1. These include:

- > Exchange students from another institution (where credit can be transferred back to the home institution). Many Academy students are encouraged to take a year abroad as part of their BMus studies. Exchange agreements are increasingly popular and provide students with an excellent opportunity to broaden their musical horizons further
- > Transferring from another institution with received credit acceptable to the Academy. Most students will enter the course at Year 2 level; however, in exceptional cases entry at Year 3 may be possible.

Annual Review

Students' academic progress is reviewed at the end of each year. Progress depends on passing the appropriate number of credits and satisfying requirements of attendance. End-of-year interviews are held in June at which the Tutors evaluate the past year with students and discuss the next year's programme of study. The Academy reserves the right to refuse re-admission on the grounds of a student's lack of ability or industry.

Classification of degrees

In awarding degrees, examiners take into account the total number of passes obtained, the standard at which courses have been passed, the distribution of marks, any material improvement or deterioration in a student's performance during the degree course, as well as additional factors such as illness or other personal circumstances known to them.

One-Year Foundation Programme

This is designed for international students whose standards in Principal-Study work and musicality meet the BMus entry requirements, but whose English Language ability does not meet the requirement. An intensive English Language course is combined with tuition in Principal-Study and other musical subjects. Further information is available from the Registry.

Year-In Programs

These have been designed for students who wish to benefit from Academy training but for whom a full programme of study is not required or relevant. There are three categories:

- 1 Gap Year studies—for students of any nationality wishing to spend a year at the Academy before taking up a full-time programme of study at another institution at which they have already secured a place;
- 2 Junior Year Abroad studies—for non-UK students who wish to interrupt their studies at their 'home' institution to study at the Academy for one year;
- 3 Organ Foundation programme—primarily for students preparing for Oxbridge organ scholarships or wishing to develop their organ/choral skills prior to university or conservatoire training.

Further information is available from the Registry.

Application Procedure

An overview by Registrar and Projects Manager, Philip White. (pictured below right in York Gate)

Email registry@ram.ac.uk

How to Apply

The main audition period for entry to all Undergraduate and Postgraduate Programmes in September 2004 will take place at the Royal Academy of Music between 1st and 12th December 2003. Please note, however, that some auditions may take place in the week beginning 24th November 2003.

Contacts

Registrar and Projects Manager:
Philip White LRAM, FRAM

Admissions Officer and
International Affairs Co-ordinator:
Edward Kemp-Luck MA, ARCM, FRCO

Telephone +44 (0)20 7873 7393
Fax +44 (0)20 7873 7394

Application Procedure

Applicants must fill in and return an official application form with an application fee. Forms and more information are available at www.ram.ac.uk and from the Registry. Applicants for Composition and Media & Applied Music and Research degrees are asked to pay £30; a further £25 will be payable if the applicant is called for interview following scrutiny of portfolios.

The Academy accepts these methods of payment: sterling cheque, Eurocheque, UK postal order, bank transfer or cash (do not send cash by post).

Students who withdraw before attending the audition will not be entitled to a refund. Applications received after the advertised deadline may be placed on a waiting list for an audition; an additional late fee of £10 will be payable.

Candidates for the MMus programme must submit two examples of essay work with their application. If considered unsuitable for MMus candidates will instead be invited to audition for the Postgraduate Diploma. If these candidates do not take up this offer, a half-refund of their application fee will be made.

The Academy may hold late auditions for candidates unable to attend in December, for example, due to illness certified by a doctor before the end of December 2003. However, because of the strict numbers of places available, late auditions will not be held if faculty quotas are already reached.

48/49

Entry Qualifications

Undergraduate Programmes: BMus Age

Normally 17 at the time of registration (but see below—Special Admissions).

Entrance Standards

Evidence of professional performing potential in Principal-study, sound general musicianship and a good aural response. As a guide to the technical standards expected of applicants, Associated Board of the Royal Schools of Music (ABRSM, www.abrsm.ac.uk) examinations at Grade 8 and Advanced Certificate level.

There is no formal minimum standard in keyboard skills, but an ABRSM Grade 5 minimum is desirable in piano where keyboard is not the Principal-study, to enable students to improve their general musicianship.

Academic Qualifications (UK and Ireland)

- > England and Wales: passes in two GCE Advanced level examinations, normally including a full A-level in Music. A pass at 'AS' level counts as half an A-level.
- > Scotland: B grade and at least four C-grade passes in Highers, including Music. An A-C grade Advanced Higher qualification is considered to be equivalent to an A-level pass
- > Ireland: B grade and at least four C-grade passes in the Leaving Certificate.

Other Qualifications equivalent to GCE A-level:

- > BTEC National Diploma
- > VCE (Vocational A-level/Advanced GNVQ)
- > A pass in ABRSM Grade 8 (Theory) plus a pass in ABRSM Grade 8 (Practical)

- > 'Double' Advanced examinations in Music will satisfy the two A-level requirement.

Academic qualifications (International)

International candidates may verify the acceptability of their qualifications with the Admissions Officer, but should send copies of official transcripts or certificates with their application forms. If subsequently offered a place, candidates must send original documentation to the Registry.

Sympathetic consideration may be given to candidates not meeting the necessary language requirements, or those lacking the normal minimum academic qualifications. For details of our Foundation and Year-In programmes please contact the Registry, or see page 46.

Application Procedure Entry Qualifications

Deferred Entry

The Academy does not consider applications for deferred entry.

Open Days

Open Days are designed for the public to observe Academy work-in-progress. They are directed particularly towards applicants who may wish to consult specific staff on any aspect of the Academy 'experience'.

Open Days are organised from late September by each department. Enquiries should be addressed in writing to the department concerned, or see www.ram.ac.uk for more details.

You are welcome to drop in for any of our many free public concerts during term-time to sample the Academy's dynamic atmosphere more informally.

Allocation of teachers and Consultation Lessons

The Academy takes great care over the allocation of students to teachers. Every effort is made to accommodate students' preferences but the final allocation is at the absolute discretion of the Principal.

Consultation lessons may be organised with a professor prior to entry, for which there may be a charge, payable to the professor. Please contact the relevant department to organise this.

Key Application Dates

For auditions in East Asia, please contact the relevant centre by 1st October 2003 (see page 51). Dates for Australian auditions are subject to confirmation.

1st October 2003

Application forms deadline including recordings and MMus essays (except Conducting, Choral Direction and Church Music, North American auditions and Musical Theatre).

20th October 2003

Portfolio and accompanying recording deadline for Media and Applied Music, Composition and Jazz.

3rd November 2003

Deadline for Musical Theatre applications.

1st–12th December 2003

Auditions in London.

5th January 2004

Application deadline for Conducting, Choral Direction and Church Music and North American auditions. Application deadline for Research candidates.

Early January 2004

Notification of Australian audition dates.

End of January 2004

Notification of North American audition dates. Auditions in Australia.

February 2004

Conducting auditions in London.

March 2004

Choral Direction and Church Music auditions in London. Auditions in North America.

Postgraduate Programmes

Age

Normally 21 by 31st December in the year of entry.

Entrance Standards

At least equivalent to a recognised music diploma in the Principal-study.

Academic Qualifications

Candidates should normally be completing or have completed

a full-time (undergraduate) programme of musical study. Candidates for the MMus must possess a good honours degree, normally in Music.

Equality

The Academy does not discriminate against students on grounds of age, sex, disability, ethnicity, religion, etc. It does, however, judge

applicants critically on their personal suitability for a course of study according to ability and their potential to develop into professional musicians. The Disability Statement can be viewed at www.ram.ac.uk.

English Language Requirements for International Students

Those accepting a place at the Academy from a country where English is not a first language are required to demonstrate their language proficiency by 1st May 2004. The Academy has adopted the International English Language Testing System (IELTS – academic tests) and students are required to take this examination, in their own country, soon after accepting a place at the Academy. Minimum recommended IELTS scores are:

- > Foundation (4.5)
- > BMus/Year-In (5.5)
- > PGDip (5.0)
- > MMus (7.0).

Information on test centres can be obtained from www.ielts.org or from the Registry.

In countries where IELTS is not available, the Academy will accept TOEFL results as follows:

- > BMus (550+)
- > PGDip (500+)
- > MMus (600+).

The Academy offers an 'acclimatisation' course to international students in the weeks before the beginning of the academic year. This includes a thorough introduction to the Academy and London life. A handbook for international students is available from the Registry. See p.05 for details on further support for international students.



Fees

Annual fees for full-time programmes for 2004–2005 have not yet been determined. Fees for 2003–2004, which are likely to rise, are:

	Home/EU	International
BMus	£1,125	£12,500
PG Dip	£5,500	£12,500
MMus	£6,000	£12,500
MPhil/PhD	£3,400	£7,000
Foundation	£6,200	£12,500
Year-In	£5,000	£5,000
Organ Foundation	£6,000	£6,000
Musical Theatre	£8,800	£8,800

Home/EU fees are subsidised by the UK government.

Application Fees

Application Fee: £55 (or £65 if received after the advertised closing date).

Application Fee for North American auditions: £120 sterling.

Application Fee for East Asian auditions: Refer to local audition co-ordinator.

Payment of Tuition Fees

Most EU students will be entitled to pay fees at the 'home' rate provided they meet certain residency conditions which are detailed at www.ram.ac.uk and in the notes sent out with application forms.

Annual fees, other than those payable by EU students on the BMus Programme, are normally payable in advance with a 25% deposit due in mid-April.

'Rodney Clarke, presented with his first-class degree at the Royal Academy of Music in the morning then went on to win the English Song Prize that afternoon at the Concordia Foundation's Competition'

London Evening Standard, July 2001

UK students taking up places on the BMus Programme should contact their Local Education Authority to be means-tested for a 'fees' award. These awards and any subsequent loans required for living costs are administered through the Student Loans Company. Similar arrangements exist for EU (non-UK) students who will be notified individually on how to apply for a 'fees only' award (NB cost-of-living loans are not available to non-UK students).

50/51

Your Audition

Audition Requirements

Please see the relevant department pages for specific details of audition requirements. Further details appear at www.ram.ac.uk.

Technical work (scales, arpeggios, etc) may be required of all instrumentalists.

Sight reading or quick study tests will be given to all candidates. As time is limited for some auditions, candidates may be interrupted before they have performed a complete piece.

Musicianship and keyboard skills tests may be required of all prospective undergraduates, who are asked to bring a short piano piece to demonstrate their level of keyboard skills.

The precise format for auditions will vary according to Principal-study. In most cases auditions will last from 20 to 30 minutes.

Whilst the Academy provides a pool of accompanists for the London auditions in December, candidates are strongly advised to bring their own. Some audition requirements may change: please check www.ram.ac.uk or contact the Registry if you have any queries.

Written paper: all undergraduate candidates are required to take a 50-minute written paper which comprises harmonisation of a simple melody and a choice of short essay questions of a general musical nature. The Academy regrets that it cannot issue specimen papers.

International Candidates

All European candidates must attend the main London auditions in December 2003. Other international candidates are strongly advised to do likewise (but also see below):

Candidates from North America

All candidates living in Canada or the USA must attend for audition in either London (December 2003) or North America (March 2004, Toronto, New York and Boston).

These auditions are not open to applicants for Jazz, Composition, Conducting, Choral Direction, or Musical Theatre.

The deadline for receipt of applications is 5th January 2004. The application fee is £120.

Financial Assistance

Student loans are only available to UK students attending the BMus Programme (see above).

The Academy may be able to assist some students (normally postgraduates and full-fee paying international students) towards the costs of their fees and living expenses. Financial Aid Forms will be sent by the Registry if appropriate, and must be returned by 31st January.

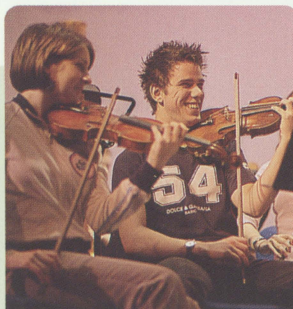
Undergraduate students from low-income households may be eligible for Opportunity Bursaries. More details may be obtained from the Registry. Students who experience difficulties with living costs may also apply for assistance from the Academy's 'Hardship' funds.

Scholarships

Entrance scholarships are awarded to selected candidates following audition. Funds vary from year to year but the Academy tries to make available as much money as it can.

ABRSM International Scholarships

Each year the Associated Board of the Royal Schools of Music offers to international students one Undergraduate and one Postgraduate Scholarship in connection with, and on the recommendation of, each of the Royal Schools of Music. The Scholarships cover full-fees and part-maintenance for the duration of undergraduate programmes, and for one or two years for postgraduate programmes. Only candidates who have attained, at the time of their application, a standard



equivalent to a good pass at the Advanced Certificate or the DipABRSM of the Associated Board are likely to have a chance of success. Applicants at postgraduate level are expected to demonstrate advanced technical and musical accomplishment.

Further information and application forms are available *only* from the ABRSM (www.abrsm.ac.uk), 24 Portland Place London W1B 1LU Telephone +44 (0)20 7636 5400 Email international@abrsm.ac.uk

Fees Your Audition

Certification of Fees

All prospective new students must produce a written assurance, certified by an authoritative person such as a bank manager, that they have sufficient financial resources to cover both fees and living costs for their *entire* programme of study.

USA Students

The Academy is a designated institution for American students to apply for a Guaranteed Student Loan (GSL) or for deferment of payment on an existing GSL account. The Academy's 'School Code Number' is 01176400 and the DOE code is 006696. The Registry staff will be glad to assist students applying for GSL funds.

Candidates from Australasia

All candidates living in Australasia must attend for audition in either London (December 2003) or Australia (dates to be confirmed, Brisbane, Melbourne and Sydney).

These auditions are not open to applicants for Jazz, Composition, Conducting, Choral Direction, or Musical Theatre.

The deadline for receipt of applications is 5th January 2004. The application fee is £55.

Candidates from East Asia

Auditions take place in Tokyo, Seoul, Hong Kong and Taipei in early November 2003. All candidates living in East Asian countries must attend either one of these auditions or the main auditions held in London in December 2003. These auditions are not open to applicants for Composition,

Conducting, Choral Direction, Jazz or Musical Theatre.

Deadlines for East Asian auditions are specified by the relevant centre.

Application enquiries should be directed as follows:

Japanese Centre

University Consultants Europe, 2-23-7 Ichigayatamachi, Shinjuku-ku, Tokyo, Japan 162-0843 Telephone +81 3 5261 0056 Fax +81 3 5261 2888 www.unicon-tokyo.com

Korean Centre

c/o Hyeon-Jeong Ro-Shorr, 23-101 Hanyang Apt., Apkujung, Kangnamgu, Seoul Tel/Fax +82 2 3446 3173 Email korean.audition@ram.ac.uk

Hong Kong Centre

The Dean, Hong Kong Academy for Performing Arts 1 Gloucester Road, Wanchai, Hong Kong Telephone +852 2584 8500 Fax +852 2802 4372 www.hkapa.edu

Taiwan Centre

Miss Aki Lin, Music Department, Soochow University, Wai Shang Hsi, Shihlin, Taipei 111, Taiwan ROC Telephone +886 (0)2 2883 2961 Fax +886 (0)2 2773 8834 Email akilin@mail.scu.edu.tw

Video and CD Recordings

The Academy will accept videos (UK VHS format only) with an accompanying CD/cassette/minidisc of the *same* performance from applicants living in countries other than in Europe, East Asia, Australasia or North America.

All recordings must be received by 1st October 2003 and must be authenticated by a person of authority. Applicants must complete the standard application form and supplementary video form.

Your Audition Date

Please see p.49 for key application dates.

Notification of Results

The Registry will notify all candidates of the result of their audition as soon as possible. We will endeavour to contact all candidates placed on the reserve list as soon as we have any further news. Candidates who have been offered a place but wish to withdraw should write to the Admissions Officer. All offers made are conditional upon the candidate achieving the stated educational and language requirements.

Credits

Patron

Her Majesty The Queen

Senior Management

Principal:

Prof. Curtis Price

AM, PhD, Hon RAM, FKC, FRNCM

Vice-Principal and

Director of Studies:

Prof. Jonathan Freeman-Attwood

BMus, MPhil, Hon RAM

Director of Finance

and Personnel:

Jan Whitehouse

(pictured below)

CIPFA, MILAM, MIM, Hon FRAM



Undergraduate Programmes

Head of Undergraduate Programmes:

Jeremy Summerly

MA, MMus, Hon ARAM

Tutor and Academic

Co-ordinator of BMus Studies:

Timothy Bowers

BMus, DPhil, ARAM, ARCM (Tutor and Academic Co-ordinator of BMus Studies)

BMus Tutor & Education

Development Manager:

Ruth Byrchmore MMus, BMus, ARAM

Postgraduate Programmes

Senior Postgraduate Tutor:

Michael Allis

BMus, MMus, PhD, Dip RCM, LTCL, Hon ARAM

Programme Leader,

Postgraduate Performance:

Virginia Black FRAM, Dip RAM

Head of Research:

Amanda Glauert

MA, ARCM, PhD, Hon ARAM

Director of the Junior Academy

Jonathan Willcocks MA, Hon RAM

Administrative Officers

Registrar and Projects Manager:

Philip White LRAM, FRAM

Academic Secretary:

Simon Hobson MA

Communications Manager:

Peter Craik MA, MSc

York Gate Collections Curator:

Frances Palmer MA, PhD, FSA, FMA

Librarian:

Kathryn Adamson

BA, MA, Dip Lib, Hon ARAM

Instrument Custodian:

David Ratray Hon ARAM

Estates Manager:

Peter Smith GRSM, LRAM, ARAM

Collections and Alumni Officer:

Janet Snowman Hon ARAM, FRSA

Financial Controller:

Michael Cherry FCCA

Personnel Manager:

Juliet Edwards FCIPD, MCMI

52

Governing Body

President

Her Royal Highness

The Duchess of Gloucester

GCVO, Hon FRAM

Vice-Presidents

Sir David Lumsden

MA, DPhil, Hon RAM, Hon FRCO

Ursula Vaughan Williams Hon FRAM

Members of the Governing Body

Elise Becket Smith Hon FRAM

Lord Burns GCB, BA, Hon FRAM

Professor Barry Ife

CBE, BA, PhD, ALCM, FKC, Hon FRAM

Steven Isserlis Hon RAM

Dame Felicity Lott DBE, FRAM

David Richards CBE, Hon FRAM

Alastair Ross Goobey

John Ritblat Hon FRAM

Lady Sainsbury Hon FRAM

Nicholas Snowman Hon RAM

Sir James Spooner Hon FRAM

Jonathan Sumption QC

Julia Yorke Hon FRAM

Representatives to the Governing Body

Two Professorial Staff

Representatives

Two Student Representatives

One Administrative Staff

Representative



Chancellor of the University of London

Her Royal Highness

The Princess Royal LG, LT, GCVO

The Royal Academy of Music is a member of the University of London, one of the oldest and largest universities in the UK. Through its Colleges and Institutes the University of London offers the widest range of Higher Education opportunities in Britain, with over two thousand courses and unparalleled facilities for advanced research.

CD Sampler

01	10:12	02	03:10	03	03:01	04	04:36
R Strauss Festmusik der Stadt Wien A World Tour RAM Brass Soloists, conducted by James Watson and John Wallace Cantoris Records, CRCD6064		Handel Quoniam tu solus sanctus... & Cum Sancto Spiritu... from 'Gloria' Emma Kirkby & Royal Academy of Music Baroque Orchestra, directed by Laurence Cummings Reproduced by kind permission of BIS Records, BIS-CD-1235		Sir Harrison Birtwistle Five Distances for five instruments Gallimaufry Ensemble CD not released at time of publication		Mahler arr. Schoenberg Der Trunkene im Frühling from 'Das Lied von der Erde' Royal Academy Chamber Ensemble, conducted by Edward Carroll; Henry Moss, tenor & Miriam Murphy, mezzo-soprano Cantoris Records, CRCD6062	
05	04:15	06	01:31	07	01:11	08	03:29
Mozart Overture to the Marriage of Figaro London Royal Schools Opera, Royal Academy Sinfonia, conducted by Sir Colin Davis RAM 005 (3CDs)		Britten Variations on a theme of Frank Bridge, op 10: Bourrée Classique		Britten Variations on a theme of Frank Bridge, op 10: Moto Perpetuo		Britten Variations on a theme of Frank Bridge, op 10: Funeral March (Tracks 6, 7 & 8) The Musical Landscape Royal Academy Soloists, directed by Clio Gould; supported by The British Land Company PLC Cantoris Records, CRCD6063	
09	07:55	10	09:10	11	04:53	12	06:30
Mozart Aria: Per pietà from 'Così fan tutte' London Royal Schools Opera, Royal Academy Sinfonia, conducted by Sir Colin Davis; Geraldine McGreevy, soprano RAM 006		Lassus Credo from 'Missa Osculetur me' In Gloria Dei Patris: the Academy at Neresheim Abbey RAM Chamber Choir, RAM Cornett and Sackbut Ensemble, conducted by Patrick Russill Cantoris Records, CRCD6066		JS Bach Aria: Seid beglückt from 'O Holder Tag, erwünschte Zeit' BWV 210 Singet! RAM Baroque Orchestra & Chamber Choir, directed by Laurence Cummings; Cecilia Osmond, soprano Cantoris Records, CRCD6065		Nick Dover Grass Fights Free as could be Musicians from RAM Jazz Course, 2002 RAM 016	
13	02:29	14	07:01	15	06:00		
Antheil Presto from Symphony for Five Instruments Biber to Birtwistle RAM Chamber Ensemble Cantoris Records, CRCD6061		Muffat Toccata XI from Apparatus Musicus In Gloria Dei Patris The Academy at Neresheim Abbey Nikiforos Kironomos, organ Cantoris Records, CRCD6066		Mozart Agnus Dei from Missa brevis in B flat K275 In Gloria Dei Patris The Academy at Neresheim Abbey RAM Chamber Choir and Becket Ensemble, conducted by Patrick Russill Cantoris Records, CRCD6066		Produced by Professor Jonathan Freeman-Attwood Recording and Engineering by Kirsten Cowie and David Wright Digital Editing and Mastering by Kirsten Cowie, Jeffrey Ginn, Tom Leader and David Wright	

The Royal Academy of Music
Marylebone Road,
London NW1 5HT
Telephone +44 (0)20 7873 7373
Facsimile +44 (0)20 7873 7374

Registered Charity No. 310007

www.ram.ac.uk

Every effort has been made to ensure the accuracy of this Prospectus at the time of publication. However, the Academy reserves the right to vary its programme and staffing according to circumstances.

Photography: Joe Dilworth, Sisi Burn, Rita Castle, Hanya Chlala, Peter Cook by kind permission of John McAslan and Partners, Jonathan Dockar-Drysdale, Christine Donnier-Valentin, Jim Four, Nick Turpin by kind permission, Adrian Paul, Anton Souss and Alan Wood.

Design and art direction: Intro

Term dates, 2004–5

13th September–
26th November 2004

3rd January–
18th March 2005

11th April–
29th June 2005

How To Find Us

- 1 Royal Academy of Music**
Marylebone Road
London NW1 5HT
- 2 University of London Senate House**
Malet Street
London WC1E 7HU
- 3 King's College London**
The Strand
London WC2R 2LF



**CD
Sampler**

A selection of recordings
made by students from the
Royal Academy of Music

RAM017
Promotional copy — not for sale

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University
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